THE CHAMBER MUSIC
OF
KAROL SZYMANOWSKI

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Thesis

THE CHAMBER MUSIC OF KAROL SZYMANOWSKI

by

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INTRODUCTION

Since there is very little printed material available on Karol Szymanowski, it is my purpose to discuss and to analyze a number of his compositions, namely, those constituting his "Chamber Music" and his two violin concertos. The chamber music includes:

One Sonata for violin and piano

Two String Quartets

A Romance for violin and piano

A Nocturne and Tarantella for violin and piano

Three Mythes for violin and piano

Three piano accompaniments for Paganini Caprices

LaBerceuse d'Aitacho Enia

The violin Concertos are included in this study since many of Szymanowski's characteristic technical devices, especially for the violin, are apparent in them as well as in the chamber music proper.

In order that the reader may follow more easily the discussion of these works, it seemed desirable that an outline of Szymanowski's life be given. Although this is brief, including only the most important events, the various influences of his life upon his music are stressed.

There is no doubt that the modern composers in Poland owe a great deal to Karol Szymanowski, for he was the first to break away from the bonds of Romantic tradition which had enveloped the composers

of 1850-1900. The composers of this period had set only one goal--imitation of Chopin. They were so awed by the successes that Chopin's music had attained in the world that they were determined to carry on, living and creating in the past, with utter disregard of the future. True, a few composers did attempt to escape from these bonds, and regardless of their ability or originality, due to an unenlightened musical public that was prejudiced against anything new, they had difficulty in having their works performed, or accepted.

Composers such as Stanislaw Moniuszko, who managed to capture very effectively the nationalistic spirit of Poland in his operas "Halka" and "Straszny Dwor", were acclaimed very highly. However, the popularity of such works as these never spread beyond the borders of the country.

Szymanowski had to break down many barriers and had to subject himself to much humiliation before the populace awakened and faced the fact that Art moves on and is not stagnant. His tenacity was a model which eventually aided others in breaking away from the accepted tradition and in bringing the level of modern music in Poland up to that of other European countries.

PART ONE

AN OUTLINE OF SZYMANOWSKI'S LIFE

CHAPTER I

EARLY YEARS (1883-1905)

Karol Szymanowski, whose parents were descendants of Polish aristocrats, was born September 21, 1883, in Tymoszowka, in the Ukraine. The family estate was the haven of musical culture in the region and the meeting place of the Polish intelligentsia. Famous artists and musicians frequently visited the Szymanowskis, and it was in this environment that Karol Szymanowski grew up. Of the five Szymanowski children, three attained success in the musical field; one as a pianist, another as a singer, and Karol as a composer. Szymanowski obtained his early musical training under the guidance of his father who was particularly fond of Bach, Beethoven, Chopin, and Wagner. Later he studied theory and piano with Gustav Neuhaus, a friend of the family. It was while studying with Neuhaus that he showed remarkable talent for composition when he composed, in 1900, a series of nine preludes for the piano which were published in Vienna in 1905 as Opus I. They show to some extent the influence of Chopin and Scriabin and they reveal the composer's subtle and sensitive nature. In 1901 Szymanowski set to music six lyrical poems by Casimir Tetmayer, the poet whose works, usually pertaining to love, were permeated with sadness.

After completing his studies with Neuhaus, Szymanowski went

to Warsaw in 1902 to continue his studies with Zygmunt Noskowski, one of the foremost composers in the country. He did not enroll in the Warsaw Conservatory, but studied privately with Noskowski until 1905. It was not long before he gained the reputation of being one of the most diligent, and talented workers among Noskowski's students. During this period he composed his Etudes, Opus 4, for piano, Sonata, Opus 8, for piano (which later won first prize at the Lemberg Chopin Festival), Sonata, Opus 9, for violin and piano, and the Variations, Opus 10, on a folk theme also for piano.

Szymanowski's compositions during his stay in Warsaw show the influence of Chopin, Scriabin, Wagner, and Richard Strauss. Moreover, these early works possess certain characteristics of his personal style: emotional elements, boldness, and individuality that set him aside as a unique figure in modern music. These characteristics become more pronounced in his later works.

CHAPTER II

GERMAN INFLUENCE (1905-1914)

After having had a small degree of success with his works in Warsaw, Szymanowski decided to go to Berlin, the musical center of Europe at that time. Searching for something new, and feeling that his works were becoming too stereotyped in spite of his sound theoretical background, he achieved a different character and a change in style of composition. From 1906 Richard Strauss became his idol and Szymanowski's Concert Overture, Opus 12, and First Symphony, Opus 15, composed about this time, show a command of polyphonic writing and orchestration typical of Strauss, but still preserve Szymanowski's own style of romantic expression. The music of this period is subjective, tinged with melancholy, drama, and tragedy; however, it lacks the long flowing melodic lines of his earlier works.

After leaving Berlin in 1908, Szymanowski became intensely interested in the ancient Persian poet, Hafiz. His oriental mysticism pervaded Szymanowski to the extent that he wrote the Love Songs Of Hafiz, Opus 24, and Songs Of The Mad Maezzin, Opus 42, translation from the Persian being done by the Polish poet, Jaroslaw Iwaszkiewicz. In these works, Szymanowski recaptures the mysticism and philosophy of the Orient through the use of melody, harmony, and rhythmic treatment.

In 1911-12 Szymanowski spent some time in Vienna, where he

composed an opera, Hagith, Opus 25. The German libretto, based on the Old Testament, was written by Felix Dorman. This one-act opera with its rich instrumentation and bold harmonies, reminiscent of Strauss's Salome lacks his earlier melodic characteristics.

CHAPTER III

FRENCH INFLUENCE (1914-1921)

The war years, 1914-19, curtailed Szymanowski's travels in Europe, and at the outbreak of hostilities he returned home to the Ukraine. He devoted his time to work and travel in Russia, and during this period, produced compositions which were completely different from anything he had composed before. In his visits to St. Petersburg and Moscow he became very interested in the orchestral works of Debussy and Ravel and in these French impressionists he found an escape from the influences of the German school. The lightness of style, texture, and tonal color, the free melodic line, the balanced rhythm, appealed to him. The escape from academic tradition, which he had unsuccessfully sought in Berlin, he now found.

The result of this long search for freedom was the Mythes, based on mythological themes. They consist of The Fountain Of Arethusa, Narcissus, and Pan And The Dryads. These works, in which Szymanowski utilizes the violin technique to its maximum effect, are beautifully balanced. He also wrote the First Violin Concerto, Opus 35, during this period with Paul Kochanski's assistance in editing the solo violin part. Szymanowski wrote of the concerto, "I must say, I am very content with the work. There are some new notes, but also some of the old. The whole work is fantastic and unexpected."[1] Actually this work has become one of his most popular

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[1] Stanislaw Golachowski, Karol Szymanowski (Czytelnik, 1948) p.28.

creations among Europeans. It was followed by the First String Quartet, Opus 37, at the time that the first rumbling of the Revolution of 1917 was being heard in Russia. Here a complete break is made with the bonds of tonality. Szymanowski utilizes atonality and polytonality for the purpose of attaining specific color and expression. This tonal color is individualistic and one of the main characteristics of his works. An unusual feature of the Quartet is the third movement (last). This is a burlesque with each of the voices in a different key. The first violin is in A major, the second violin in F major, the viola in E flat major, and the cello in C major. One would expect that four instruments playing in four different keys would produce unbearable cacaphony. However, the result is quite pleasing.

Upon Szymanowski's return to Warsaw in 1919, after his stay in Russia, he expected that his latest works would break down the existing barriers and be accepted by the musical public. Unfortunately, the music was not received in a warm manner and the critics did not conceal their dislike of his compositions. After a performance of his works, Szymanowski wrote:

> The concert here gave me much to think about, and most of this was unpleasant. I was convinced once again that I had been forced to leave Warsaw seven years ago, because there was no real understanding between the Polish public and myself. They did not understand me, and I was not needed in the overall structure of Polish Music. I seemed to be regarded as an upstart since I only pointed out to them how mediocre their musical taste was. The European atmosphere of my art cannot be accepted by such provincialism. I'm in their way, for I undermine and unmask them. Even with the assistance of Paul Kochanski, who has attained a tremendous success here, and my sister,[2] who, as you know, deserves such acclaim, the hall was not sold out.

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[2] Stanislawa Szymanowska, Concert singer.

> In Warsaw there were not 600 people who were interested in what I had been doing for the last five years. You must admit, that this is an unhappy situation. I can imagine what would have happened in St. Petersburg or Moscow, if after an absence of five years a person like Scriabin or Rachmaninoff had returned. Probably both are worth more than I--but then we do not have such a profusion of musicians."[3]

It was because of this cool reception of his music that Szymanowski accepted an offer from the Ministry of Education to go abroad on a tour. While in London on this tour he met Artur Rubinstein with whom he had been friendly and Paul Kochanski, who convinced him that he should visit the United States. Rubinstein had already achieved a tremendous reputation there as a concert pianist and Paul Kochanski had won fame as a violinist, but Szymanowski upon his visit (1921) did not impress America with his compositions.

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3 Golachowski, P. 34-35.

CHAPTER IV

NATIONALISTIC FLOWERING (1921-1937)

Szymanowski, as we have seen, deserted the German school in preference to the French school in 1914. In 1921, upon his return to Poland, his last and most important period began to take shape. This is the period of Nationalism, in which he fuses the folk music with his own particular style. During his stay in Zakopane in the Tatra mountains, he became intensely interested in the folk music of the "Gorale", the Polish mountaineers. Here he found music with certain original melodic characteristics, based on its own musical scale, and in certain respects reminiscent of the music played on bag-pipes.

The first work which expresses this new influence is a cycle of five songs to the poems of Julius Tuwim. In these compositions he returns to the root of Polish music, which had at one time prompted him to write his Variations, Opus 10, on a folk theme. For these songs he does not borrow any well known folk melody, but creates his own, which retain the salient characteristics and spirit of the true mountaineer folk song.

The piano Mazurki, Opus 50, also show this influence. Although they are based on his own themes with his own harmonization, they still retain the character of the folk music. Unquestionable, the work which portrays this nationalistic spirit more than any other is his ballet Harnasie, Opus 55, which in many respects is his most

outstanding work. Here the vigorous rhythm, the coarseness, and lively dance with its plaintive melody of the mountaineers are brought out clearly, although encompassed in his own style.

In 1926 the Directorship of the Warsaw Conservatory was offered to Szymanowski by the Ministry of Education. Szymanowski, however, realizing that certain factions within the school were hostile toward his new and radical views on composition, hesitated in accepting. The thought that he might still be able to show the way for the younger generation was the deciding factor in his acceptance of the position. From the very beginning cliques were organized. Those who opposed him strove to undermine and discredit him in the eyes of the public and authorities in the Ministry of Education. In an interview a few days after assuming his new duties, he stated:

> Artistic traditionalism, I believe in deeply, but as a basis and a point of departure, one could say,--as a proper musical upbringing. However, our aim is, of course, not "yesterday" but "today" and "tomorrow". In a word, it is a creation, and does not rest on laurels already achieved.[4]

After two years of petty intrigues in order to preserve harmony in the institution and because of ill health, Szymanowski resigned the post. His health gradually became worse, and he was forced to go to Davos, Switzerland for nine months where, after careful treatment, his health improved. During his stay at Davos, his interest in musical education increased more and more and he wrote numerous articles expressing his views. Consequently, when he was offered the post of Rector in the newly organized Academy of Music in Warsaw, he accepted.

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[4] Golachowski, p. 51.

The conditions had not changed, and the factions which opposed him so vigorously when he was the Director of the Conservatory aimed their attacks at him again. Being weakened from the long stay at the sanatorium, he was unable to fight back effectively, and fearing another physical breakdown, he resigned this position in 1932.

Although his tenures as Director and Rector were not long, he was able to instill the desire of conquest in the minds of the younger students and this was of immeasurable joy when they rallied to his side during the struggle that was going on.

On Paul Kochanski's last visit to Poland in 1932, he convinced Szymanowski that he should write another violin concerto, of which Szymanowski completed a sketch within four weeks. This concerto contains many elements of the mountaineer folk music in its melodic structure and was his last great work. It was performed for the first time in 1933 in Warsaw by Paul Kochanski under the direction of Gregory Fitelberg.

Szymanowski's health began to fail again, and in addition, his financial status took a turn for the worse. He no longer could afford the expensive treatments that the sanatoriums in Switzerland offered and he had to live in a modest room. In order to improve his financial status he began to prepare for a concert tour as a pianist. Although he did manage to make a living, these tours undermined his health all the more. One consolation was that by going on tour he interested other European countries in his works, which began to be recognized more and more. The Mythes, the First Violin Concerto,

and the Stabat Mater for soprano solo, mixed chorus,and orchestra, were received everywhere with admiration. His opera, King Roger, was performed in Prague, along with the Fourth Symphony. These were followed by the ballet Harnasie. It is interesting to note that the ballet which had received such tremendous acclaim in Paris was not performed in Warsaw until after his death in 1937.

After leaving Paris in 1936, Szymanowski was completely broken in health. He was unable to talk, and he had difficulty in swallowing. He suffered tremendous pain, and in March 1937 he died of tuberculosis. He had concealed his ailment from his friends so effectively that his death caused a complete surprize and a profound blow. The government ordered a state funeral, and his body was embalmed and placed in the vault at Skalce in Krakow, the final resting place of all Polish immortals.

Szymanowski was the most outstanding Polish composer since Chopin. A man of inner restlessness, great culture, sensitivity, and imagination, Szymanowski achieved the expression of the true Polish spirit in the idiom of the present. He placed principles above his personal welfare, and suffered in order that the national culture of Poland might be enriched. A true artist indeed, he remains an inspiration to the younger composers of his native land.

PART TWO

THE CHAMBER MUSIC AND THE VIOLIN CONCERTOS OF SZYMANOWSKI

CHAPTER I

MELODY

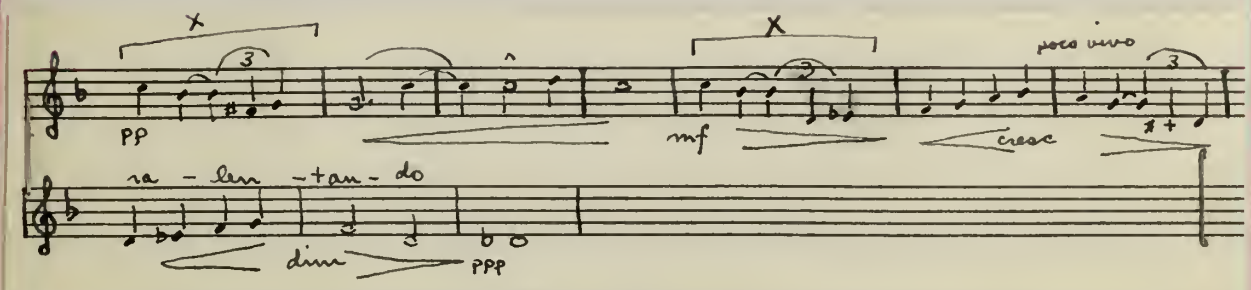
Szymanowski's treatment of the melodic line changed gradually with the various influences on his style. His earlier works possess a melodic line very lyrical in quality, long and flowing. The style reached its flowering between 1921-37 when his music becomes "Romantic Impressionistic" permeated with the melodic characteristics of nationalistic mountain folk music.

The composer achieved an unusual mastery of melodic writing in his last works, in which various segments or motifs from the theme are utilized to their fullest extent. The themes consist of several motifs or of phrases of four or five bars. They are often repeated exactly within the same movement in later parts of the composition, but if they follow one another immediately they are varied. This variation is very often rhythmical, or melodic, in which case only part of the motif is utilized but this part is fully developed. Very often in the development section several of the motifs are combined and different aspects of one theme are made into one. When the themes are repeated they are usually an octave higher or an octave lower.

The various motifs that Szymanowski utilizes vary in length

and extend from one to three bars. He often retains only basic melodic intervals of the motifs, and these in many cases are reduced to a pattern of very few notes.

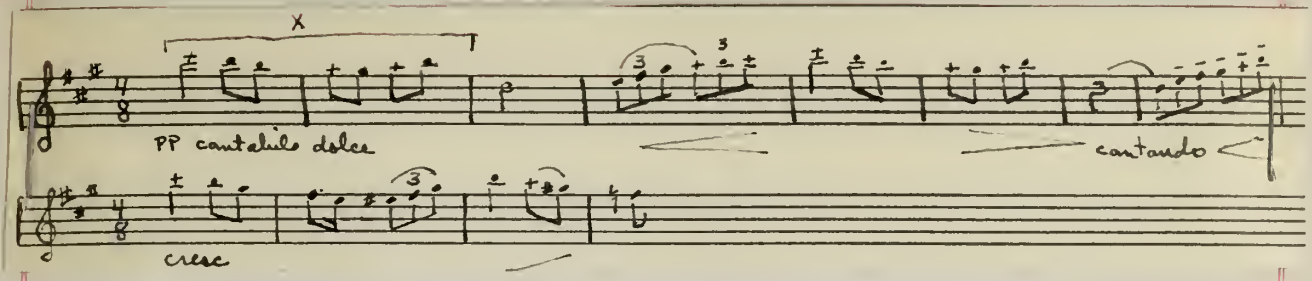
Some of the characteristics of his later melodic treatment are already evident in his earlier works. Theme B of the First Movement of the Sonata, Opus 9 for violin and piano in D minor, Bars 45-54, shows:



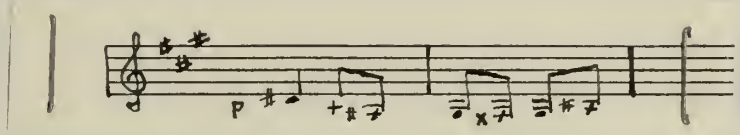
Example 1: Violin and Piano Sonata, Opus 9, First Movement, Bars 45-54.

The melodic line of the theme is a long phrase broken into two groups of four bars each, and when the theme appears in the piano at Bar 55, only half of the phrase appears. Part of the second half reappears in the violin part, an octave higher, Bars 58-59. In Bar 69, the second half of the theme reappears in the violin part an octave higher, but complete. Motifs X and Y appear frequently in the development and throughout the remainder of the first movement.

In the second movement of this Sonata, Theme A receives the same treatment. (Example 2)

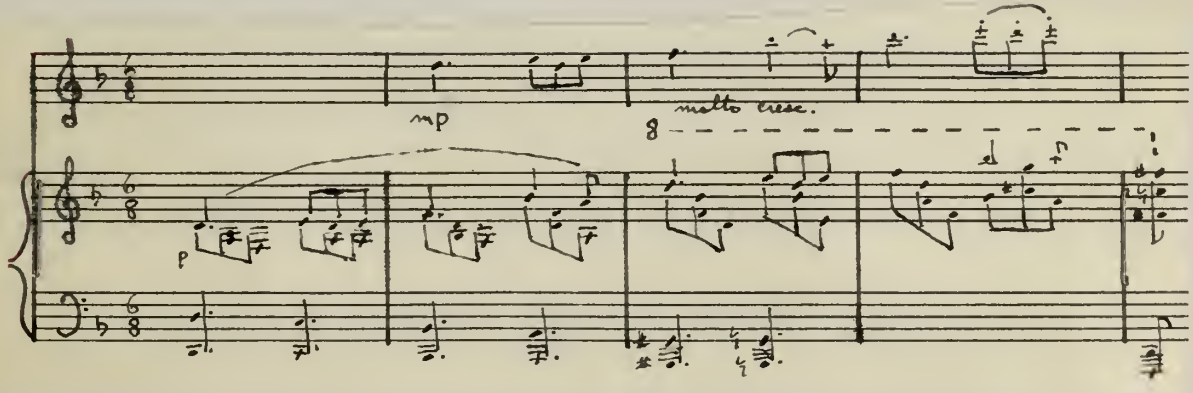


However, only part of the theme, motif X, appears in the piano, Bar 31, and in Bar 34 the motif X reappears in the violin part as in Example 3.

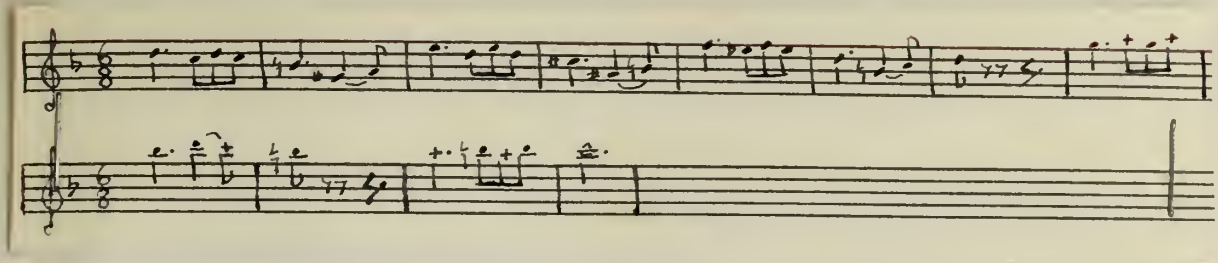


In Bars 69-72 (Recapitulation), the first four Bars of Theme A appear in the piano and in Bars 73-80 the remainder appear in the violin part.

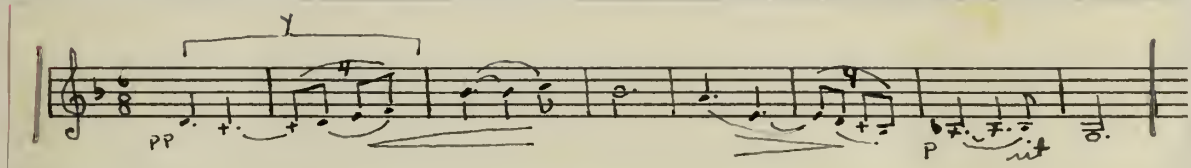
The third movement is one of many in which Szymanowski shows a fondness for imitative entrances. (Example 4)



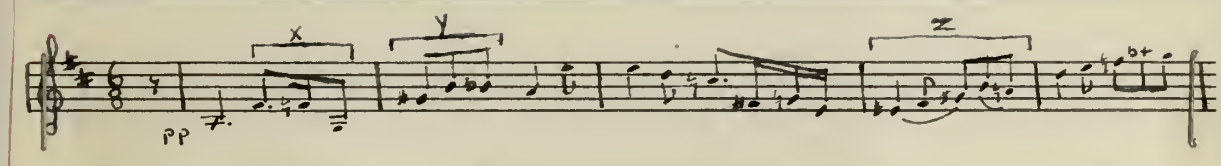
After the whole theme had been stated he utilized Motif X in the development in various forms, either retaining the rhythmical quality and varying the melodic line in sequence, or vice versa as in the following manner. (Example 5, Bars 54-64)



Theme B of the third movement, Bars 73-80 (Example 6), is later combined with Motif X of Theme A at Bar 85 in the development of A and B. Motif Y of Example 6 is also used to a great extent.



The melodic treatment of the Romance, Opus 23, for violin and piano is similar to that of the Sonata, Opus 9, for violin and piano, except that various motifs are utilized to an even greater extent than before. They vary in that the motifs utilized in the Sonata were two measures long, while those in the Romance are either one bar motifs or consist only of three notes (Example 7).

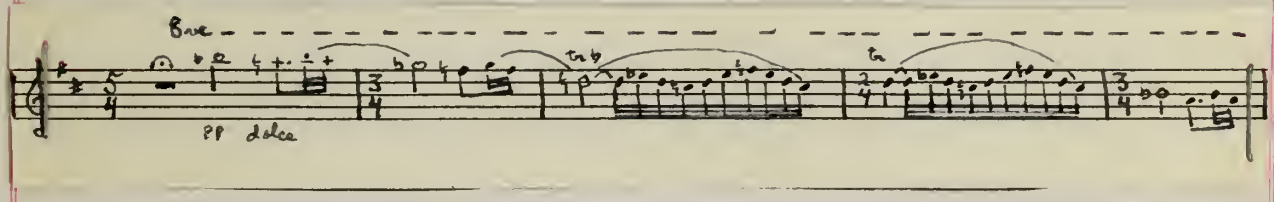


The Romance, Opus 23 contains good examples of Szymanowski's lyric melodic line, and the composition as a whole is enriched by a sonorous harmony.

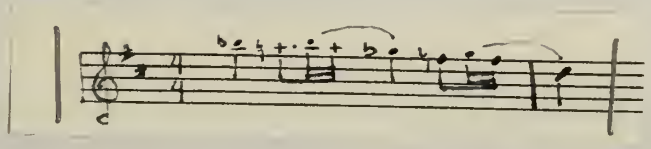
The works of Szymanowski, which show the tremendous influence of Debussy and Ravel, were composed between 1914-21. His treatment

of the melodic line goes hand in hand with this change in his style of composition. The melodic line is no longer confined to a limited range, but becomes freer; however, still retaining its lyricism. This lyricism, when combined with the effective use of the violin technique and with rich harmony in the accompaniment, justify the term "Romantic Impressionistic" music.

An early example of this period is the Notturno and Tarantella, Opus 28. In the Notturno there are three main themes; A, B, and C. In the development section, segments of C and B are utilized at first, and seven measures before the end of the Notturno, A returns in a varied form. The example below (Example 8) shows how Szymanowski variegated segments of the main themes in his developments through rhythmic change:



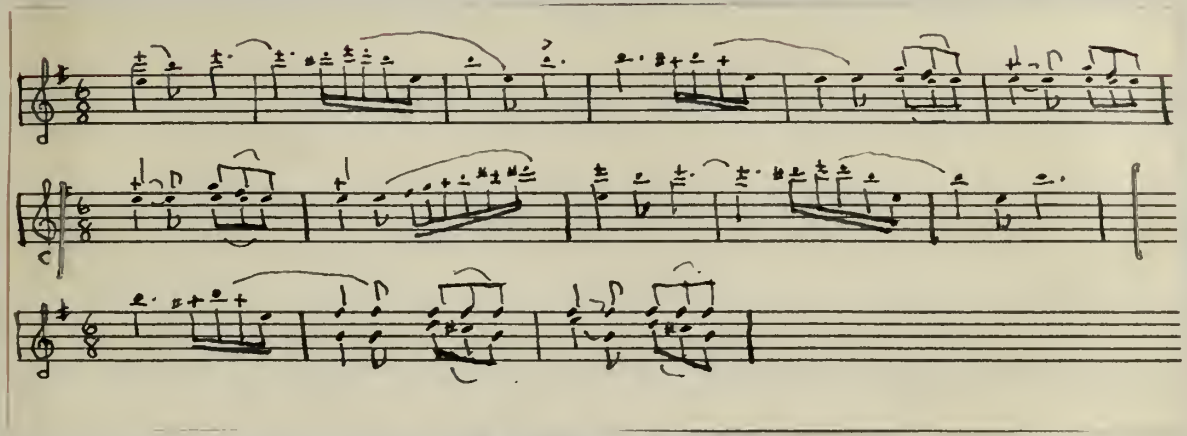
The Motif X in Example 8 becomes:



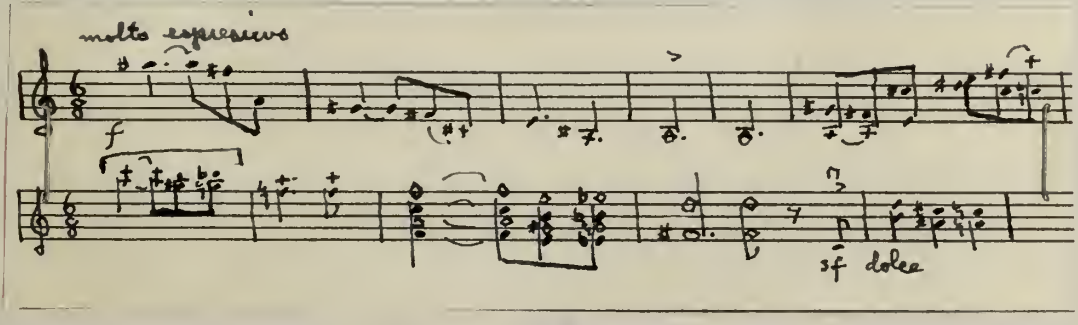
at Bar 61. The change in rhythm from 5/4 to 2/4, 3/4, 2/4, and 4/4 in this period of his composition is not unusual.

The melodic lines in the Tarantella are long and flowing, usually consisting of an eight bar theme, with the first four bars being repeated and the last four slightly varied immediately after

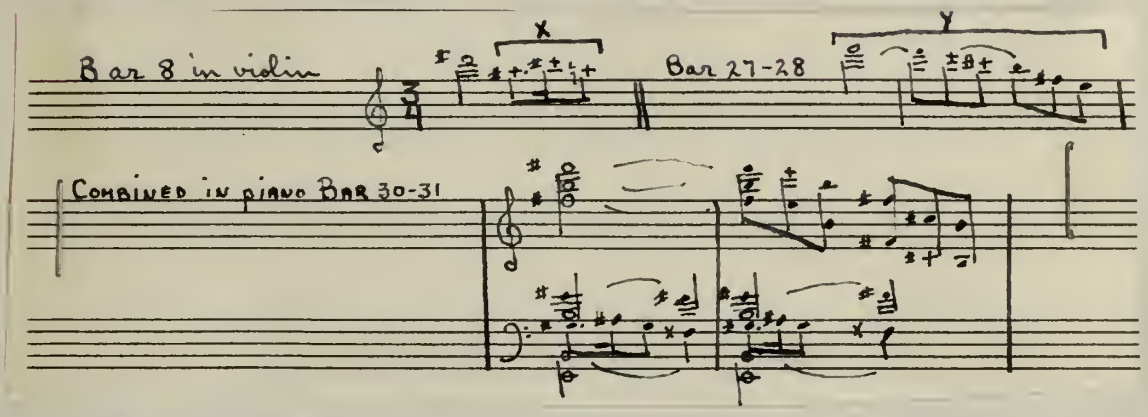
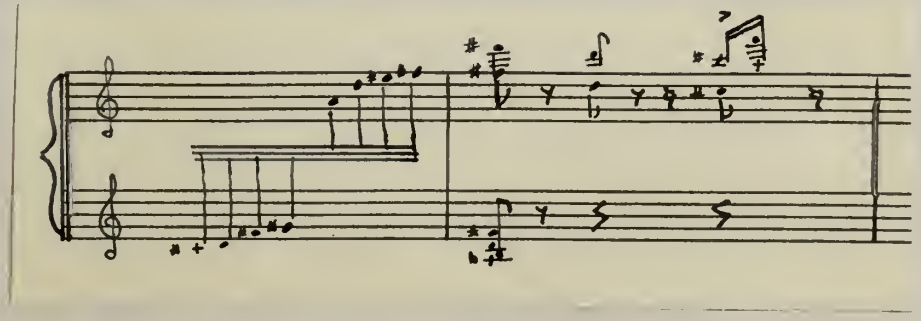
its first statement. This is true of theme A, Bars 17-32 (Example 9).



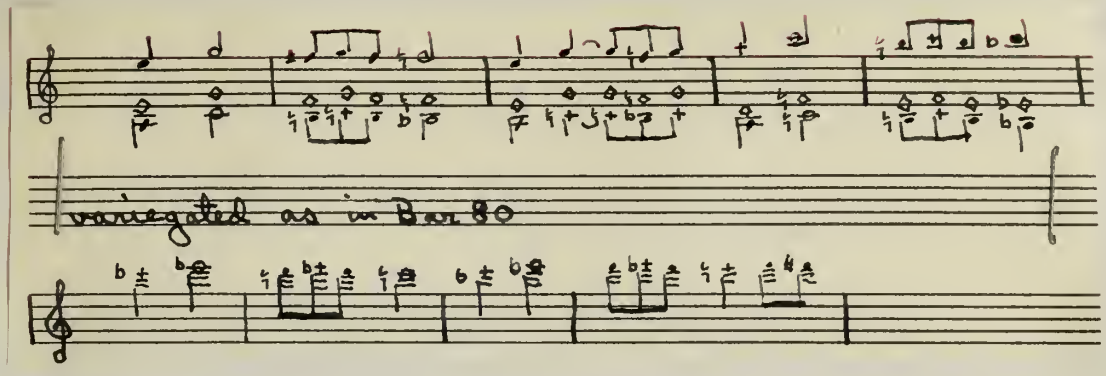
The other examples of the above can be found in Bars 93-108 and Bars 109-124, each consisting of eight bar phrases and each repeated exactly. Four bar phrases are treated in the same manner later in this composition. The Tarantella is clear-cut with evenly balanced phrases of two, four, or eight bars. Each phrase is repeated almost exactly. However, a much greater freedom in melodic structure becomes apparent in the three Mythes, Opus 30. The melodic line is very chromatic at times and motifs such as Y of Example 10 are utilized to a great extent, both in the violin and the piano accompaniment:



In the second Mythe (Narcisse), segments of the main themes are used throughout the work. At times one segment of one theme is

used in the violin while a segment of another theme, or two segments of two themes, are used simultaneously in the piano. An example of this is below (Example 11).

Two bar motifs are taken from the various themes and used separately; rarely does the whole theme reappear complete or exact. The longest motif is usually four bars in length, with segments of other themes appearing in the accompaniment. The recapitulation is not exact and the main theme appears in a modified form. In the third Mythe, (Dryades et Pan), the melodic line is more chromatic than the preceeding ones and contains many rapid and animated arpeggio passages. The following arpeggios from the piano accompaniment, Bars 11-12 (Example 12), appear very often, whether exact or in varied form:

An example of varied treatment is the following theme, Bars 61-65

(Example 13).



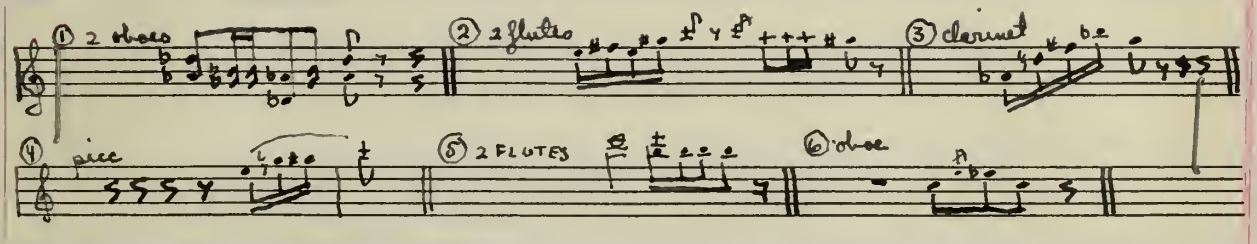
If motifs are not variegated, as shown in Example 13, they may be dissolved rhythmically; a half note becoming a quarter note, a quarter note becoming an eighth note, etc.

An unusual feature in the three Mythes is that the melodic line is in the very high register of the violin, and this combined with chromaticism produces an ethereal effect reminiscent of the music of the Orient. Although this unusual color is obtained, design is not sacrificed and even though only fragments or motifs are used from various themes, they are so interwoven that the overall balance of the compositions is good.

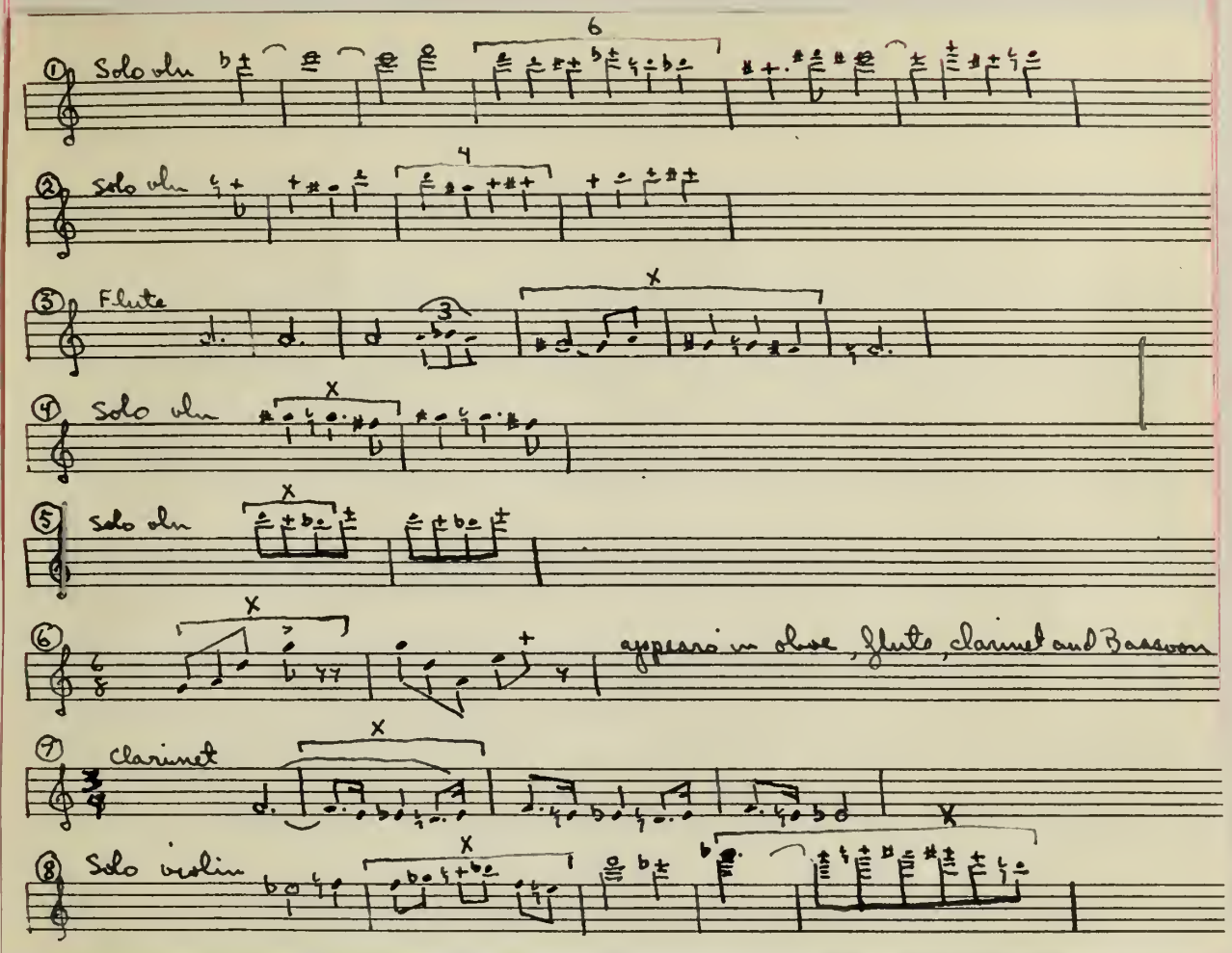
The melodic lines in the First Violin Concerto, Opus 35, are usually regular in construction, built in lengths of four or eight measures and subdivided into balanced phrases of two or four measures. A greater emphasis seems to be placed on melodic development in the First Violin Concerto than had been in Notturno or the Mythes. Melodic themes seem to be derived from one another and important motifs are used throughout the work, although it is in three movements. The lyrical content possesses continuity and clearness, and the

utilization of the same motifs throughout seems to unify the work into a well balanced composition. The finale of the Concerto consists of a grand recapitulation in which the principle melodies from the first and second movements are restated and seem to dominate the melodic material.

The short melodic fragments in Example 14 are some that are used in various manners throughout the Concerto:



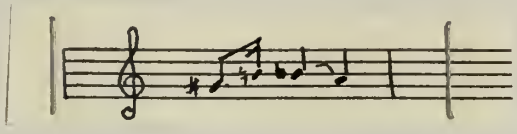
The main themes and parts of themes shown in Example 15 are utilized in varied forms, expanded or diminished:



Two motifs or phrases are often combined and used together, such as numbers 4 and 6 combined into one. Theme number 7, which is introduced by the clarinet and theme number 8 by the solo violin separately, are then taken up by the full orchestra with flutes and second violins playing number 7 and first violins playing 8. It is a common practice of Szymanowski to introduce themes which, in turn, are taken up by the various instruments of the orchestra.

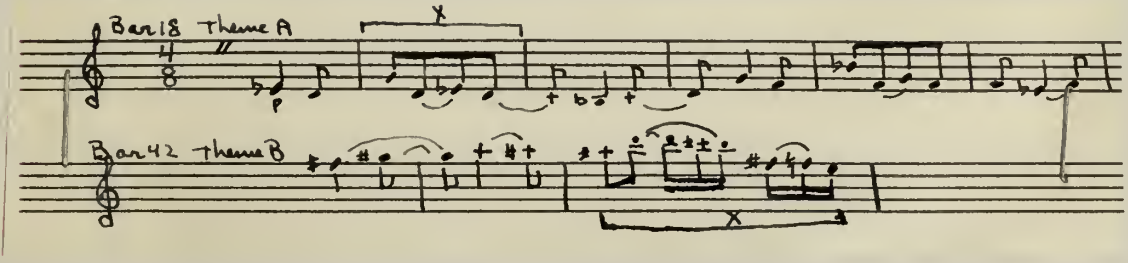
The treatment of the various fragments in the orchestration is interesting. Each fragment, after being stated by one instrument,

is picked up by another and carried on through the orchestra. The motif is introduced by the Oboe, then taken up by the Bassoon and Horns, respectively. (Example 16)



The various phrases in Example 15 show how each theme or phrase seems to be inter-related and how they seem to derive from each other. Although the phrases are four or eight measures long, only short fragments are used in the melodic development, but these are connected in such a manner that the overall balance is not impaired. The melodic line does have a freedom in range and rhythm, yet the lyricism is not lost.

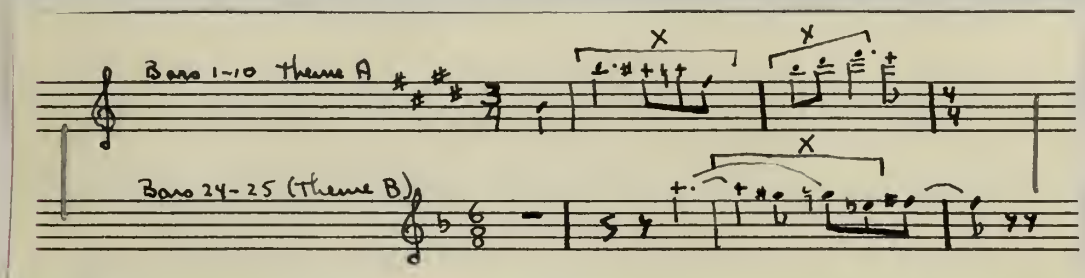
The First String Quartet, Opus 37, in C major, also belongs to the French Influence period. As in the other compositions of this period, the melodic structure is well balanced, with even phrases, and the various fragments of the phrases utilized throughout. Themes A and B (Example 17) with the motifs X which are used, show Szymanowski's fondness for utilization of short three note patterns:



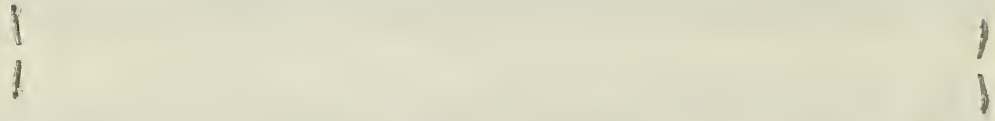
In the development section, Bars 63-107, short phrases or fragments of the themes are used, passing from one instrument on to another.

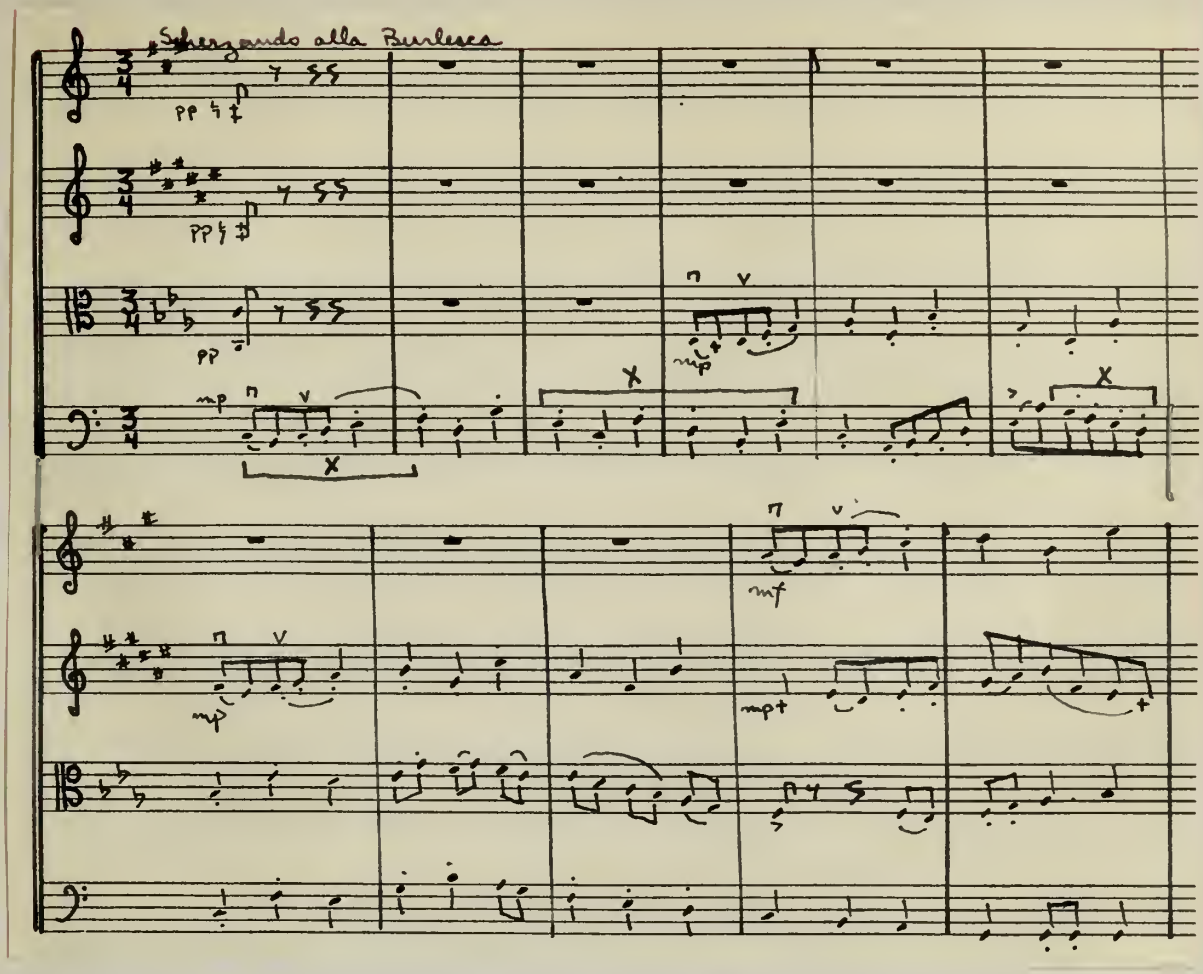
A great use of chromaticism is evident in all four instruments. The recapitulation is not exact, but theme A (Example 17) appears in a modified form. However, theme B reappears exactly.

The melodic line in the second movement is treated in the same manner as those in the first movement with short fragments such as the following (Example 18) being utilized for development of the melodic line:

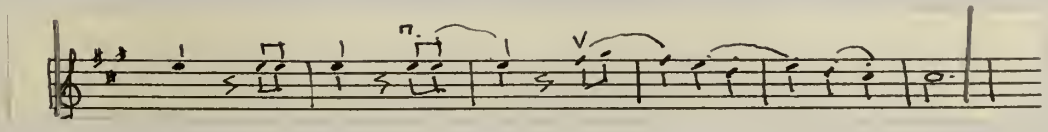


The third movement of the First String Quartet, Opus 37, is treated in a very unusual manner (Example 19):





The fugato entrances and fugal treatment of a few fragments of the theme, produce a lively burlesque that is gay and trips right along. The main theme is stated in the 'cello (Example 19) with the various fragments utilized marked with an X. The entrances are in the tonic of the key of the instrument. Theme B, Bare 77 (Example 20) is treated in the same manner except that the entrances are in the dominants of the original keys:

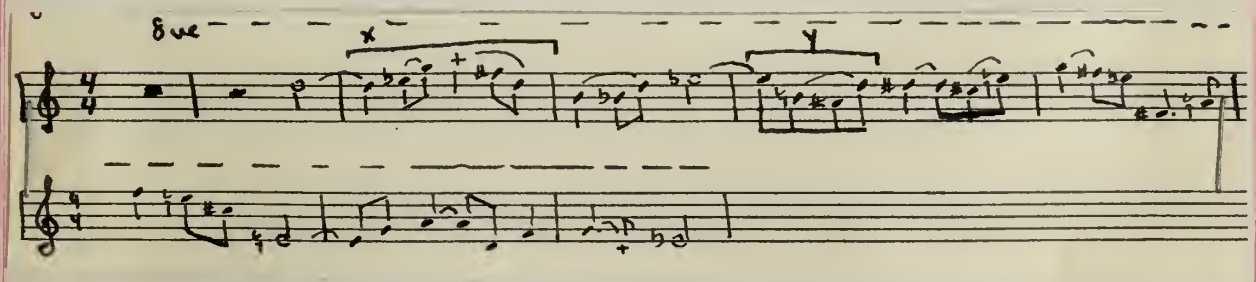


This movement probably is the finest example of Szymanowski's treatment of fragments, so small, yet producing a clear overall picture when they are interwoven.

The chamber works which fall into the composer's last period are: La Berceuse d'Aitacho Enia, Opus 52, for violin and piano, the Second String Quartet, Opus 56, and the Second Violin Concerto, Opus 61. Of these three works, the La Berceuse is a simple work, and from the standpoint of melodic treatment fits in closer with his earlier style than with his last period. The melodic line is a long flowing one with balanced phrases of two and four bars in length, and possesses none of the fragmentary treatment of his "French Influence" period.

In the Second String Quartet, Opus 56, the themes are either in four or five bar lengths mostly motivic in essence. The motifs are either basic melodic intervals or are one to three bar phrases of the theme. As in the Mythes, motifs are often reduced to a specific pattern of a few notes. The themes, after being stated, are repeated later in the movement, either exactly or slightly varied.

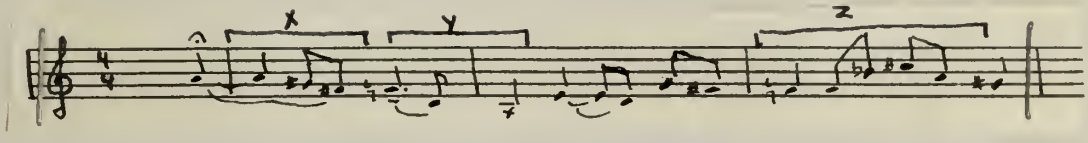
The main theme A (Example 21) of the First Movement, is utilized to its fullest extent throughout the movement:



The various fragments of this theme which are made use of

are shown in Example 21 as X, Y, and Z. The movement actually contains four themes; A and A1, B and B1, with A1 being derived from A and B1 from B. Each of these themes, or either one or two bar phrases of the themes, also fragments of them, are utilized in the development section.

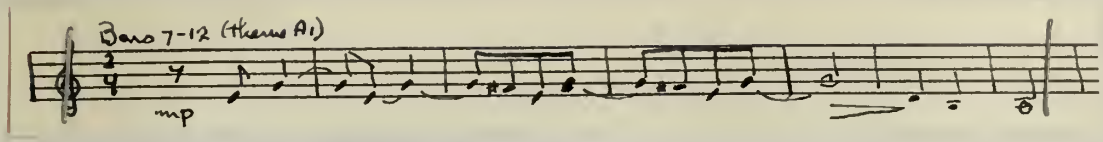
The second movement melodic material is treated in the same manner. However, the third movement contains some unusual fugal writing, all based on one theme. The entrances are (A-E) (G-D) and the treatment of the themes vary, rhythmically or dissolution of the main theme melodically. However, the development section contains only fragments of the main theme. There are three distinct changes of the main theme (Example 22) shown below with the fragments used in the development:



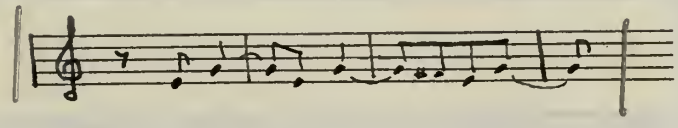
The Second Violin Concerto, Opus 61, possesses the characteristic nationalistic mountain folk music elements in the melodic treatment. The lyrical expression of the melodic lines dominate the complete work. The Concerto consists of two sections, each consisting of a fast and slow section and divided by a cadenza, but unquestionably played without any breaks. The various themes are stated by the solo violin and later repeated by other instruments in the orchestra.

The main theme, A1 (Example 23) which is stated by the solo

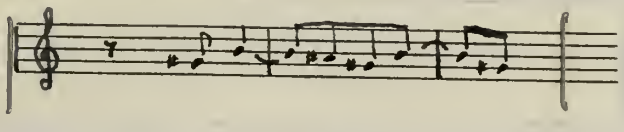
violin in Bars 7-12 over a pedal point of A-E in the bass, is typical of the mountain folk music found in the Tatra mountains of Poland.



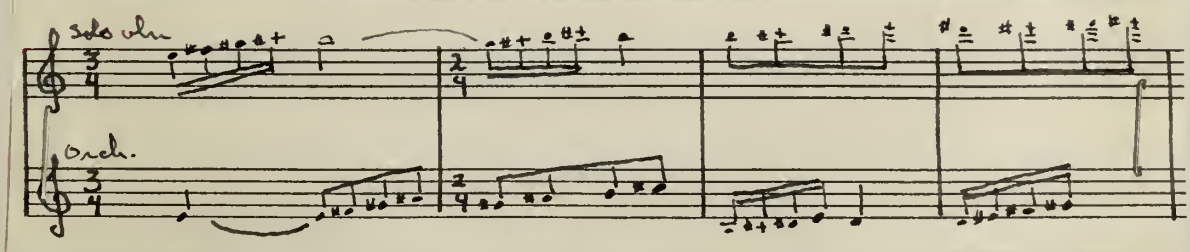
The pedal point of a fifth adds a colour reminiscent of the drone of bag-pipes, an instrument used by the mountaineers. In Bars 13-16 the theme is partly repeated by the horn (Example 24):



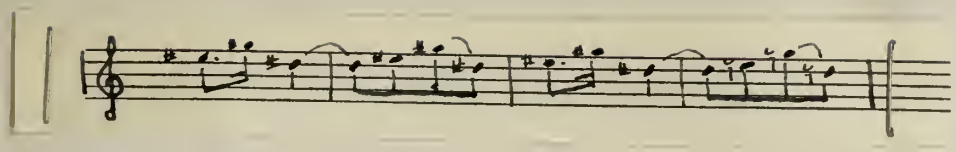
and in Bars 17-21, reappears in the solo violin a tenth higher. Various segments of the theme are taken up by other instruments of the orchestra such as the tromba in Bars 21-22 (Example 25):



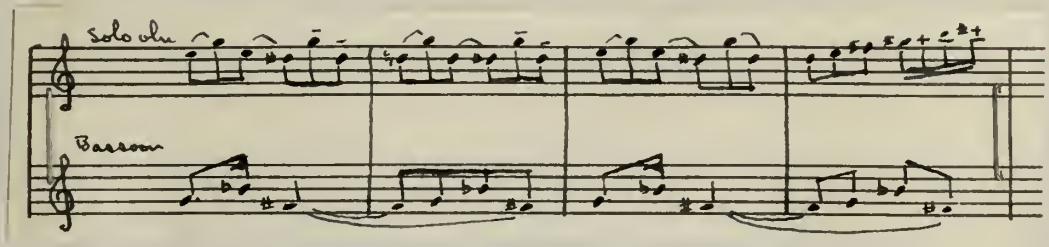
The various motifs receive a very interesting treatment in this composition. One of the outstanding is A2, Bars 25-28 (Example 26):

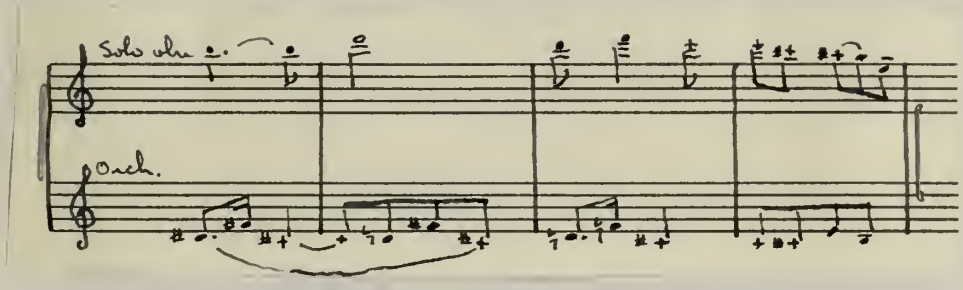


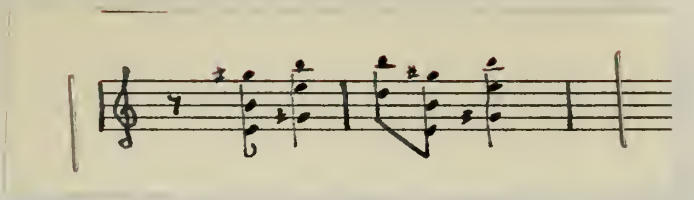
In Bars 37-40 (Example 27), the following theme (A4) is introduced by the solo violin:



and then picked up by the bassoon, with the solo violin playing a figuration over it (Example 27A):

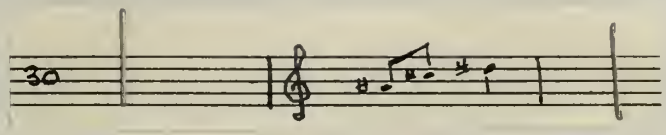


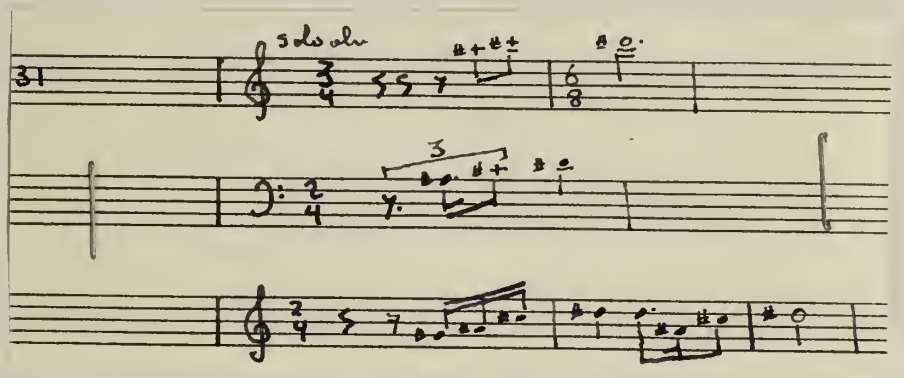
As in previous works, motifs which had been stated separately appear against one another. In Bars 49-52, the motif A3, which was first introduced by the solo violin in Bars 29-36, appears against A4 in the orchestra (Example 28):

At Bar 61 fragments of the main theme begin to reappear in different instruments of the orchestra, such as the clarinet, flute, and oboe. These fragments are later interwoven with A4. When the main theme reappears in the solo violin at Bar 94, it is in the following manner (Example 29):



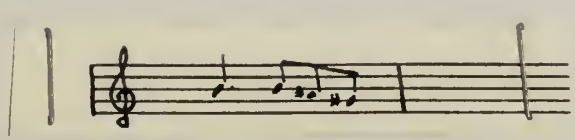
The melodic line is then varied rhythmically as in Example 26, Bars 103-106. Throughout the first section of the Concerto, fragments of the various themes, A1, 2, 3, and 4, are linked together or played against one another and all re-introduced in the coda which leads to the andante at Bar 187.

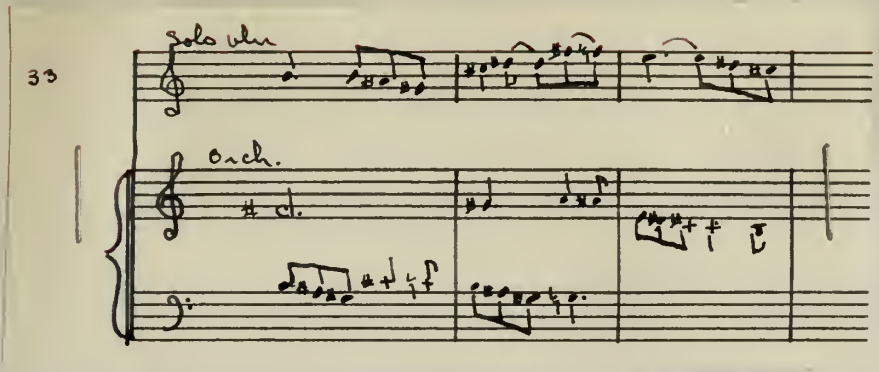
A three note fragment of theme B (Example 30) is treated in many ways (Example 31):



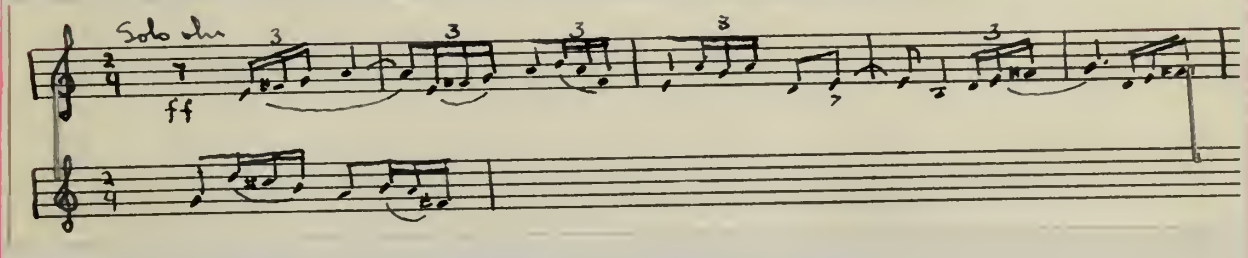


Another motif (Example 32) is used extensively in this slow section and receives the following treatment in the orchestra (Example 33):

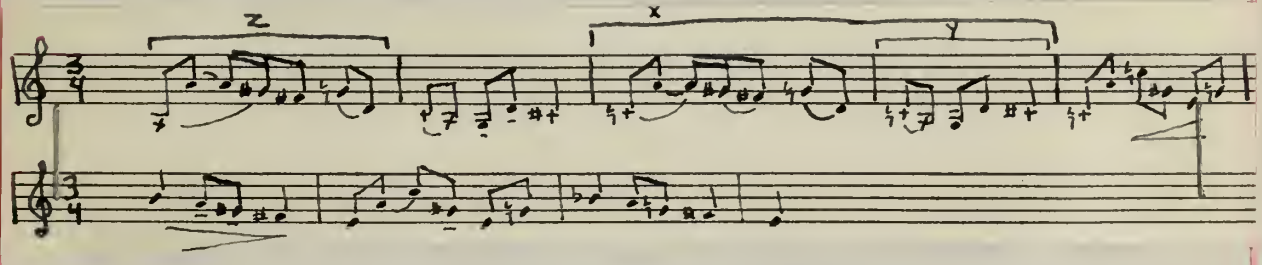




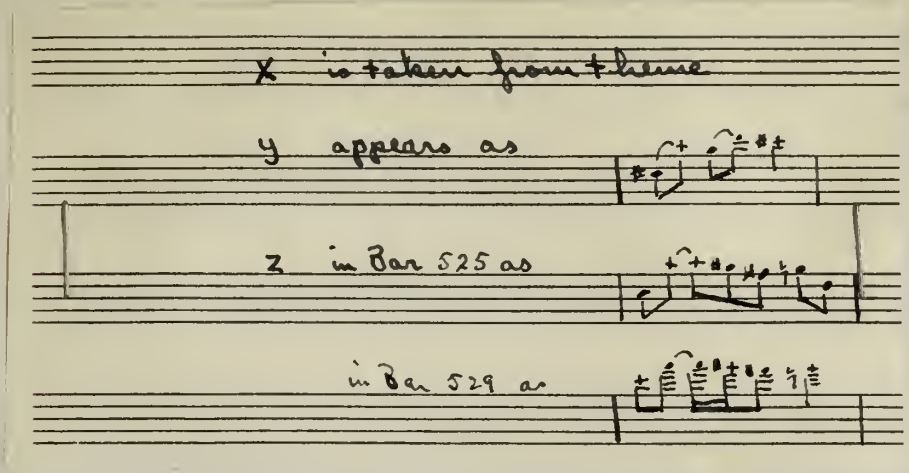
In the Allegramente molto energico, after the cadenza, the following theme is the nucleus of all the motifs in this section (Example 34):



In the Andantino of the second half of the Concerto, the main theme, D, is broken up in the same manner as the other themes had been--into small fragments (Example 35):



These fragments, X, Y, and Z, are varied in the following manner (Example 36):



We may, therefore, conclude that Szymanowski's treatment of the melodic line took on a gradual transformation from his earliest to his latest works. Basically, the themes retain their lyricism which dominate all his works. The transformation primarily takes place in the treatment of the themes after they had been stated. It has been shown that in his Sonata, Opus 9, for violin and piano, the themes are well balanced, consisting of two or four bar phrases, and when segments were utilized in the development, they invariably consisted of one or two bar phrases. In Szymanowski's "French Influence" period, such as in the Mythes or the First Violin Concerto, the melodic line is long and flowing; however, with greater detail and with emphasis placed on the utilization of smaller fragments of the themes. In his last period, this is even more apparent (Second Violin Concerto, Second String Quartet) and fragments of the themes are used predominantly. The main themes, however, in his "Nationalistic" period still retain the lyricism of his early romantic works. An unusual characteristic of these themes, when more than one is used in a composition, is that they seem to be interrelated and emanate

from one another. Certain basic intervals, and rhythmic patterns found in the various themes, trace their origin back to the main theme of the work. The art with which Szymanowski treats the motifs, segments, and phrases of the themes throughout any particular work is so masterful that a perfectly balanced and unified composition is the result.

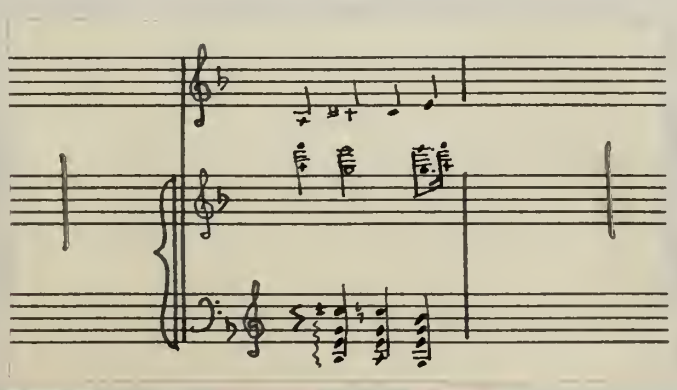
CHAPTER II

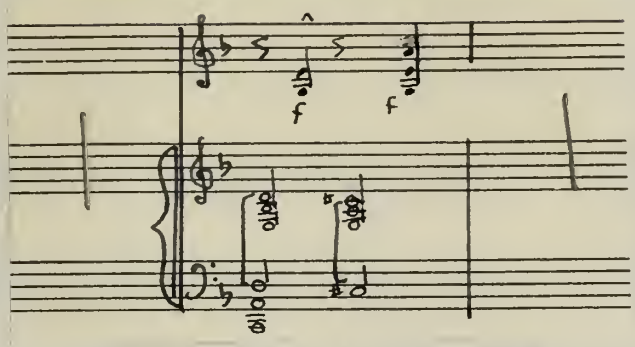
HARMONY

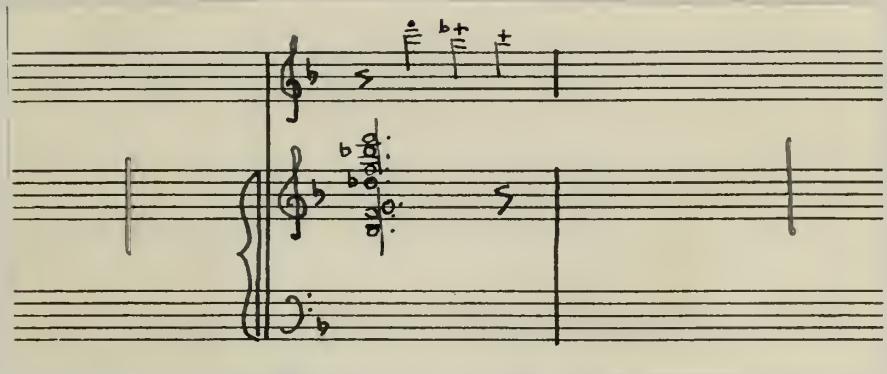
During Szymanowski's first period of composition (Sonata,Opus 9, for violin and piano, Romance for violin and piano) his works are permeated with the influence of the Romanticists such as Chopin and others. The harmony is the typical tonal romantic harmony based on diatonic triads but using altered sevenths, sequences of sevenths, a few ninths, chromatic non-harmonic tones with a strict adherence to tonal cadences, and tonal center. For example, the key relationships of three movements of the Sonata are very close. The first movement is D minor and D major; the second movement in A major and A minor, and the third movement in F major and ending in D major.

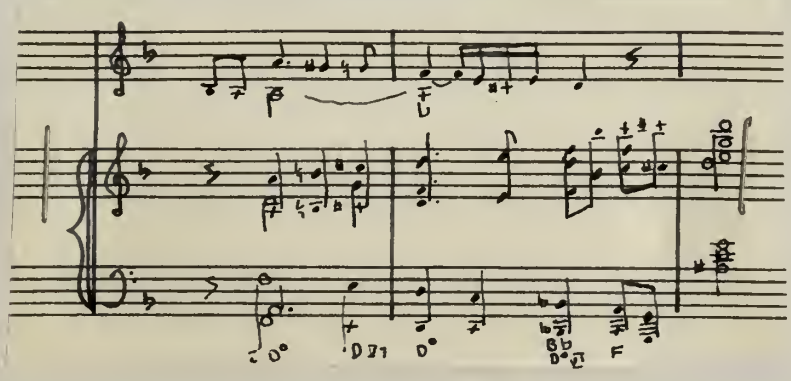
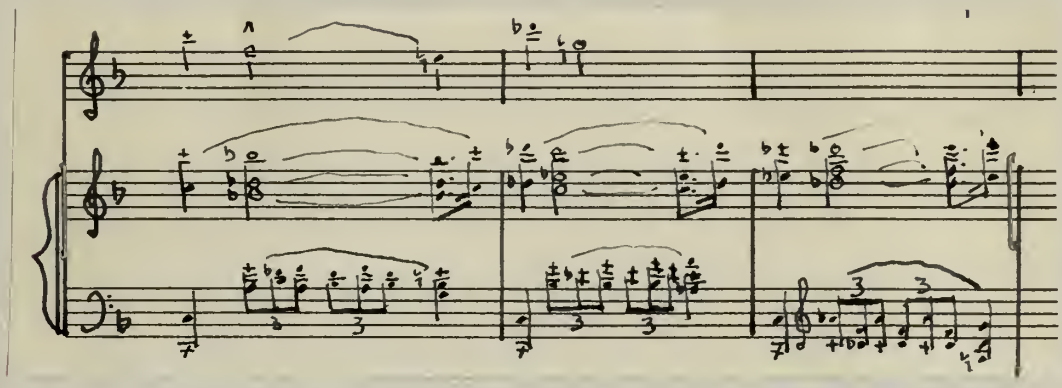
In these early works there is little that points to his later and almost complete emancipation from the bonds of traditional key and consonance. Quoted below are a few characteristic harmonic ideas which are prominent throughout the violin and piano Sonata.

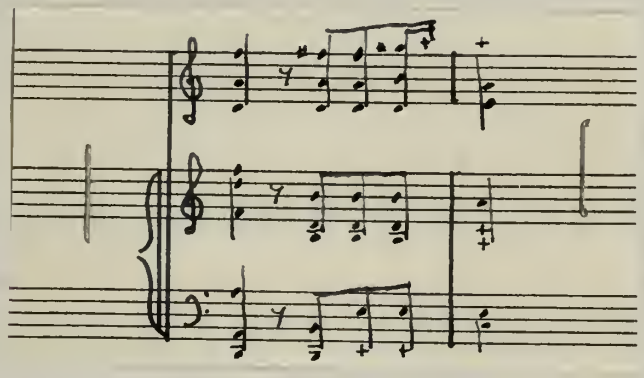
Half step chromatic progressions such as at Bar 13 in Example 37.



The utilization of double suspensions at Bar 19 in Example 38.

A fondness for diminished fifths in the structure of a seventh chord as at Bar 33 in Example 39.

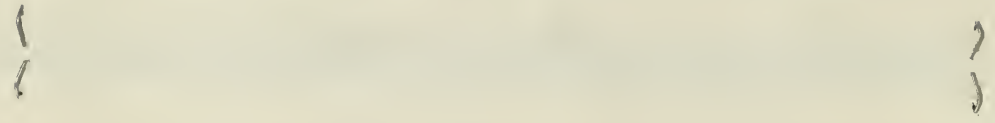


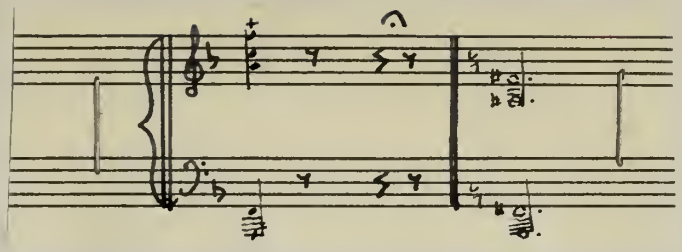
The modulations are in the typical romantic manner, passing from D minor through D major, D minor, B flat major, and F minor as in Bars 86-88 in Example 40.

Sequences such as the one stated below are used to a great extent and in his later periods, developed into very intricate patterns as in Bars 111-113 in Example 41.

An example of the tonal cadences show how closely he adhered to the traditional style, Bars 53-54, second movement, in Example 42.



The endings of the movements are clear and strong in the main tonality, such as the ending of the second movement which is from the dominant seventh to the tonic of A major.

Other typical romantic devices such as sudden half step progressions, which take one to a far distant key and into a different mood than the established one, can be found at Bars 129-130 in the third movement (Example 43).





The early works of Szymanowski, although they adhered to the accepted traditions of the Romantic School, possess a melodic line with an Oriental tinge which later becomes a distinguishing feature of most of his works. This is very evident in the works of his second period (French Influence) and especially the three Mythes which are based on mythological themes.

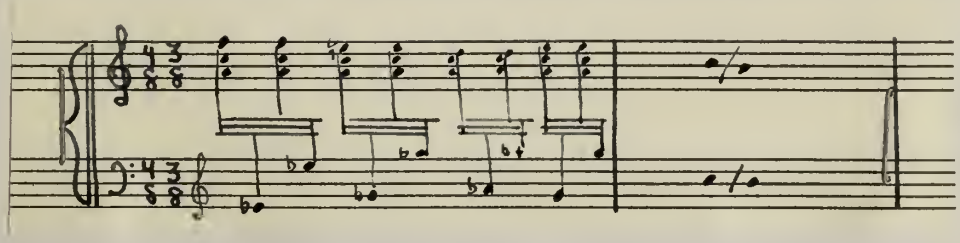
The Mythes were written in 1915 during his stay in Russia. They show a tremendous influence of the French Impressionistic school, and are less subjective and more descriptive in character, possessing a nocturnal colour. The only common link between his earlier works and the Mythes is the ethereal colour of the melodic line which now becomes very suspended and more outstanding.

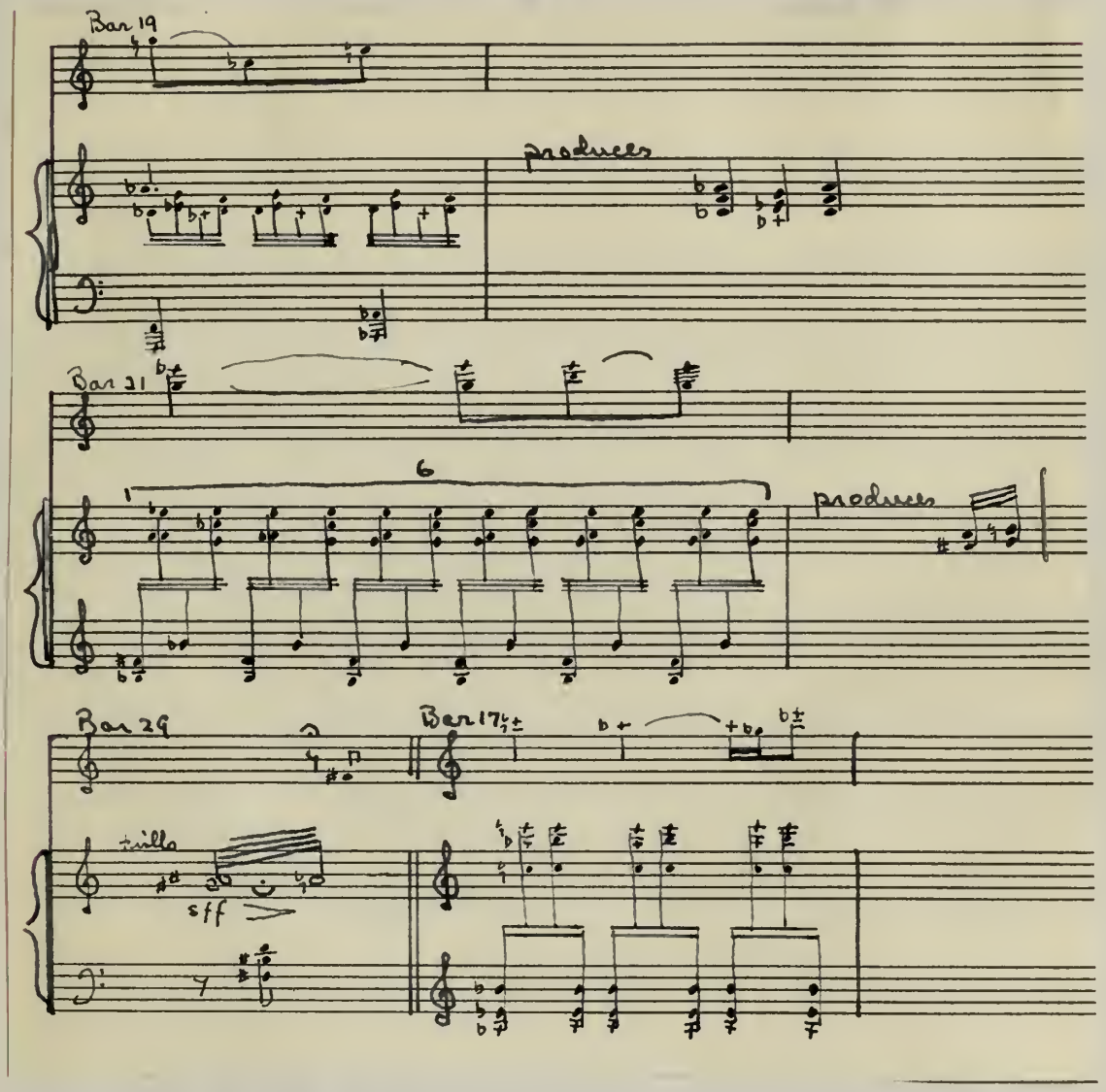
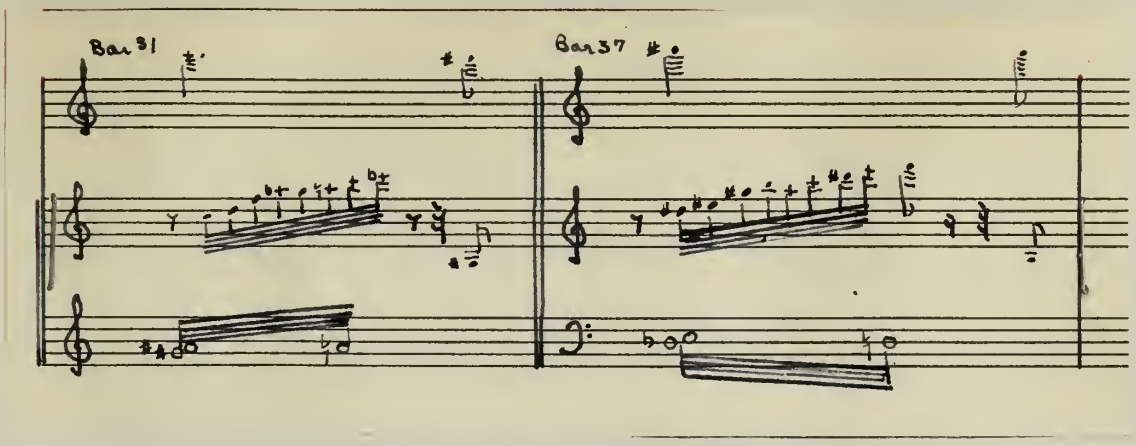
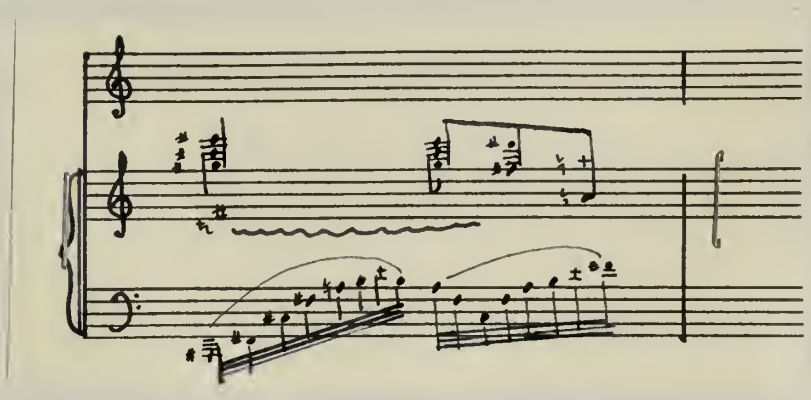
The harmony is distinctly colourful and it is obvious that regardless of what particular chord a sequence of notes may form, Szymanowski did not consider them from that standpoint but his uppermost thought was to achieve a tonal colour which would best express the idea in mind. This colour is achieved by using two triads of a varying tonality or adding colour notes to chords. In the analysis, one could determine that these were specific chords, either ninths or elevenths; but in the overall plan of the work, it is not justified to consider them as such but rather as a

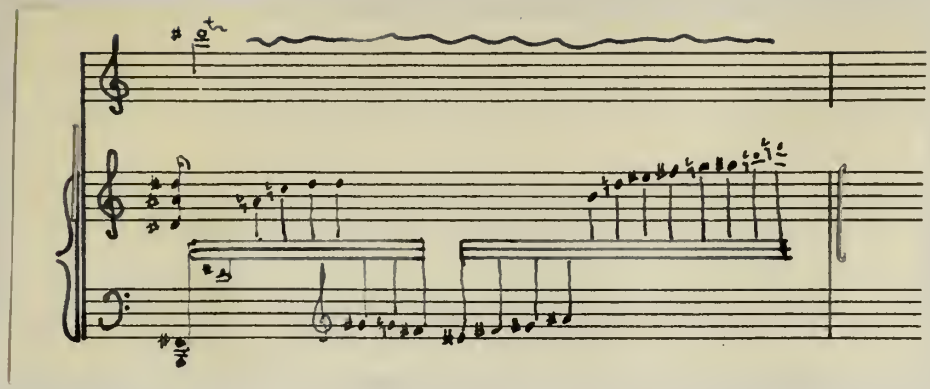
triadically constructed chords of two tonalities or of two added tone colours which, when combined, give a specific colour. Examples will be stated below where a chord of D major will have two tones added, primarily for colour effect.

Although much bitonality is encountered in the Mythes, the harmony is not lost in the maze of atonality but possesses a foundation based on chromaticism. Through this the composer manages to blend very effectively the essence of romanticism with impressionism, and attains music which is permeated with suspense.

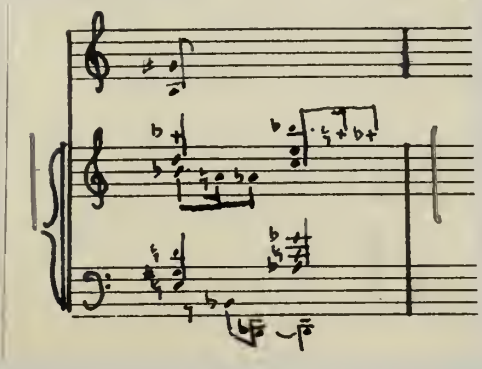
In the Mythes he no longer resolves the sevenths or ninths in the strict sense that the Romantic composers did but his chord progressions are from one colour chord of a particular tension to one of a lesser or greater tension. This produces the feeling of a resolution, not polyphonically but in change of colour.

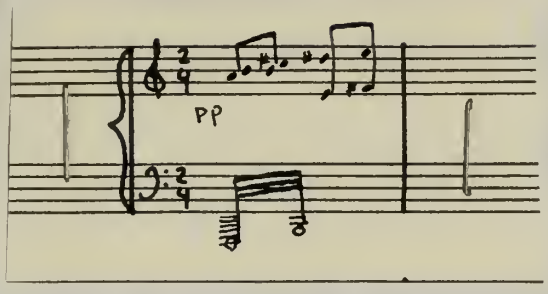
In the first Mythe (La Fontaine), the opening bars in the piano are bitonal with the upper part being in F major and the lower part in D flat major. This establishes a definite colour mood which is heightened by the entrance of the violin in a high register (Example 44):

One means of achieving a particular colour effect which is used often in the Mythes is the chordal trill where two triads of mixed

tonality are played alternately, (Bars 19, 21, and 29 of the first Mythe and Bar 17 of the third Mythe), Example 45:

A harmonic characteristic which is also prevalent is the utilization of two different seventh chords in an arpeggio manner, such as in Bars 31 and 37 in Example 46.

Here there is a fondness for harmonized chord suspensions with bitonal arpeggio passages constructed on the seventh chord. An example of this is the bitonal (F sharp and E major) with a suspension from G sharp to F sharp in Bar 44 in Example 47.

Chromaticism is probably the most outstanding feature of his works. Although used to a great extent in his second period, even greater use is made of it in his last period (Nationalistic). For instance, it is the foundation for his harmonic structure in Bar 64 of Example 48.

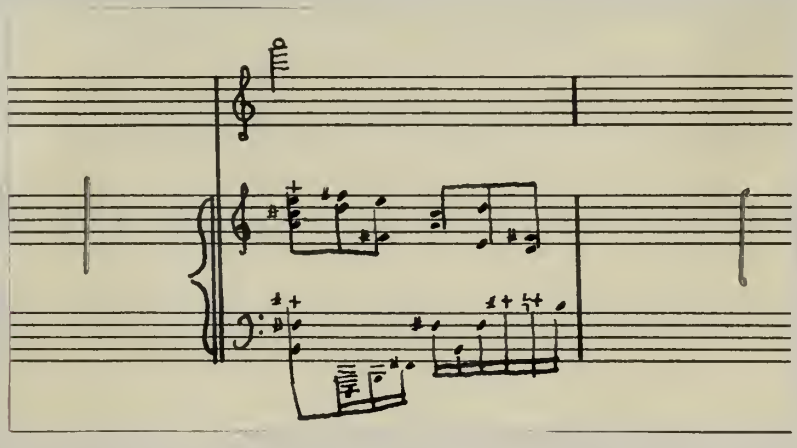
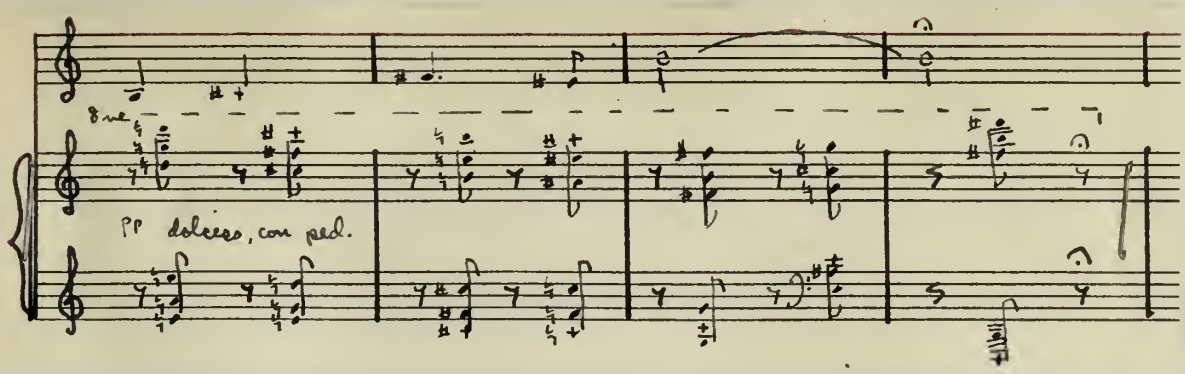


The opening measures of the second Mythe (Narcisse) is an excellent example of added non-harmonic tones for colour effect. It is a ninth chord with an added tone G. In the Narcisse there is no resolution from one chord to another in the conventional manner but there is resolution from one colour chord of a particular tension to another of lesser or greater tension. Throughout the Narcisse one can find many altered sevenths, ninths, and elevenths which are used in this manner. Often the melody is superimposed over these various chords, even though the tones of the melody are not in the chord itself.

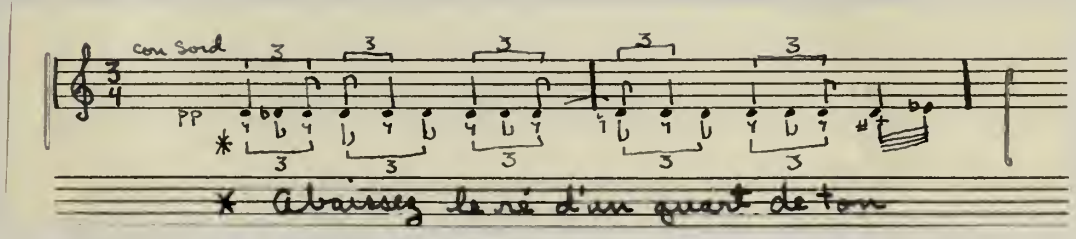
The tritone plays an important part within the structure of some of the chords or as a relationship between bitonal chords (Bar 39, Example 49).

Often the tones within a measure may form an eleventh as in Bar 53 in Example 50.



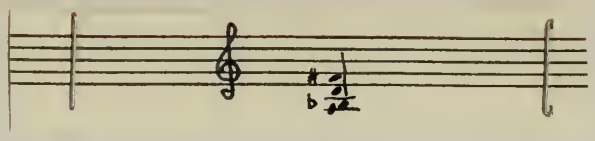
However, the tones B, C sharp, D sharp, should be considered as diatonic passing notes in the key of B major and not part of the chord structure.

An unusual tone colour is achieved by combining fifths in the bass with a series of ninths and passing notes, such as appear at Bar 71 in Example 51.

Szymanowski makes a great deal of use of fifths in his harmonic pattern, and a good example is found in the last four measures of the second Mythe, Bars 144-147, Example 52.

The tonal colour produced is unusual and the biggest surprise is the final resolution to B major.

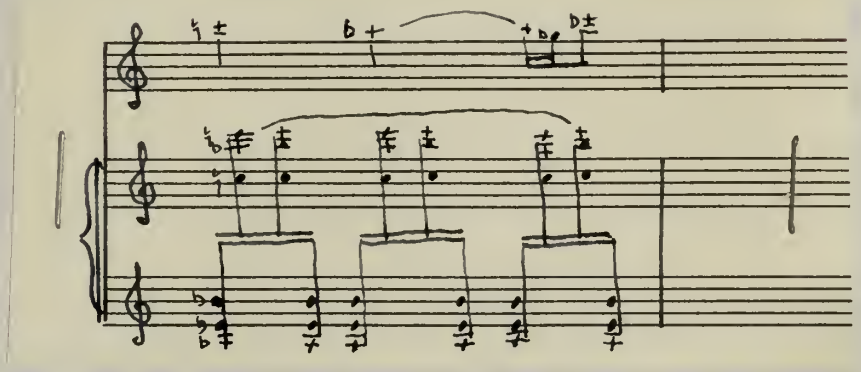
The third Mythe (Dryades et Pan) is characterized by a suspenseful colour, reminiscent of the Orient, which is achieved by using the quarter tone in the melodic line. In the opening of the third Mythe (Example 53) the following instructions for performance are given by the composer:



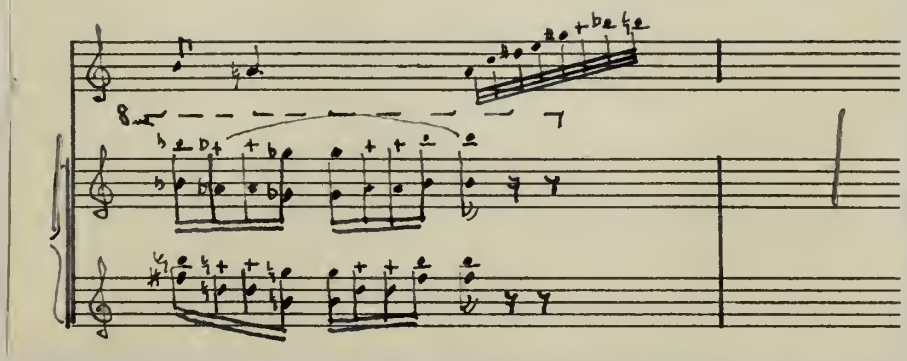
As in previous Mythes, colour is achieved by adding one or more tones to a chord. In Bar 12 (Example 54) B flat is the added tone which adds colour to the D major chord.



Fifths are used to a greater extent in the third Mythe than they had been previously. Bar 17 (Example 55) shows the two fifths constructed one above the other in the bass.



Bare fifths were used extensively in primitive and early medieval church music and, because of the particular colour they produce, are ideal for the expression of the mood and mysticism of which Szymanowski was fond.

Another characteristic appears in Bar 20. A note appearing in one hand of the piano part appears a half tone higher or lower in the other hand (Example 56).

In the above measure the tonality in the left hand is G major, while that in the right hand is G flat major.

Szymanowski's First String Quartet, Opus 37, is a good example of polytonal writing. (See Example 19 in Chapter I on melodic treatment) In the third movement all the instruments play in different keys; the first violin in A major, the second violin in F sharp major, the viola in E flat major, and the 'cello in C major. It is in this work that Szymanowski pays more attention to the detail of the horizontal structure than to the vertical structure of the composition. This type of contrapuntal writing is not unusual in modern music.

> Strauss, Reger, Mahler, and early Schonberg show in their chordal structures of utmost complexity, cheek by jowl with contrapuntal lines that are set against each other with little regard for the vertical result. Composers such as Bartok, and later Stravinsky, Hindemith, Milhaud, Krenek, Toch, and Szymanowski further developed this form of contrapuntal writing with complete disregard for the harmonic clashes it produced. This was but a step to bitonality or polytonality in which the various contrapuntal strands of the musical texture belong to different keys and thus move on different tonal planes."[1]

The four keys of this movement are all a minor third apart from each other and in the development section, Bars 144-189, each key is transposed a whole tone higher (Example 57).

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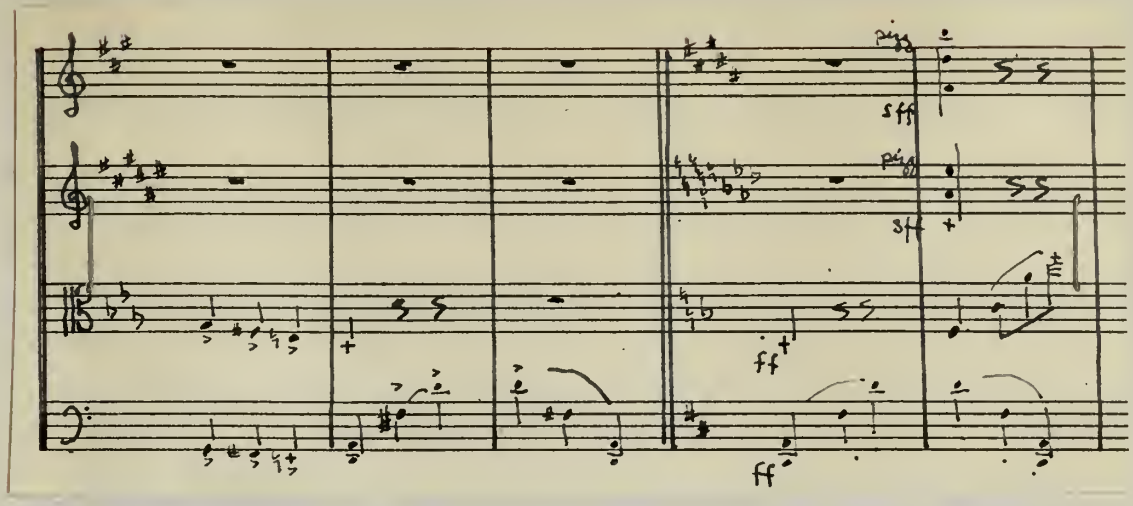
[1] Carner, Mosco, A Study Of Twentieth-Century Harmony (London: Joseph Williams, Ltd., 1942) p. 7.

In the recapitulation at Bar 187, the keys revert back to the original tonality as in the opening of the movement.

The harmonic structure of the compositions which fall into Szymanowski's last period (Nationalistic) does not vary much from those of his second period. Open fifths are employed as before and the fifth (A-E) appears as a pedal point in the opening of the Second Violin Concerto, Opus 61. The harmony of these opening measures is based on A, C, and E, the tonic triad of A minor. The harmonic background for the beginning of this tutti section at Bar 158 is the augmented triad with a major seventh. This polytonal chord structure is similar to that of the First String Quartet, Opus 37 and the First Violin Concerto, Opus 35. This is of secondary importance for the linear line structure seems to be the domineering force.

The polytonality does not completely destroy the feeling of a tonal center. There are times such as at the very beginning of a work at which a definite tonality is established. The melodic line

occasionally is also evolved from the same tonality as in the Second Violin Concerto, Opus 61. Later, in Bar 13 of this Concerto, the harmony very forcibly changes from A minor to A major. One might suspect that the presence of augmented fourths or fifths over a pedal fifth in the bass might suggest a return to organum or modal influence. However, with an underlying harmony of A minor this cannot be, for the presence of a modern harmony destroys modal character. The pedal fifth unquestionably is used for orchestral colour to convey the basic characteristics of the mountaineers nationalistic folk music. At Bar 37, the tonality of D minor is well established and at Bar 40, D flat and at Bar 41, that of C. This is a well accepted procedure of half-step progressions in the bass,so often found in the traditional impressionistic harmony (Debussy).

Szymanowski's aim was not to harmonize the old folk music of Poland in the traditional manner of Western Europe, but to portray it,utilizing a completely new idiom. This new idiom added colour, force, and vigor without destroying the basic characteristics of the folk music.

The principles of harmony to which Szymanowski resorted were based on the ultimate sound and colour produced. These two elements were the deciding factors which determined the choice of the chords or chordal progressions. From this earliest works to his latest one can notice a definite and pronounced trend in this direction. His earliest works show a preference for the traditional harmonic structure of the romanticists, while the works of his second period (French

Influence) show a tendency to bitonality, and a hazy tonal center. He utilizes cluster and colour chords as means of expressing a specific idea either literary or programmatic.

Another principle in the third movement of the First String Quartet or the Second Violin Concerto is to allow the contrapuntal and melodic development to take preference over the harmonic pattern. True, the traditional pattern of harmonic structure which revolves around the dominant and tonic establishing a clear tonality is not found here. Although this central tonality is not established firmly in Szymanowski's works, it is nevertheless present and becomes ambiguous because of his utilization of contrapuntal devices. These are the canon, imitation, the combining of two or more themes, and fragmentary development of the theme.

The criterion on which Szymanowski operated was tonal colour. The harmonic outline of a certain key might be expressed by the chord structure with the melodic line indicating another key, yet the ultimate colour produced was of prime importance.

Although bitonality,(both harmonic and contrapuntal) polytonality, cluster chords, colour chords, chordal trills, the quarter tone, and other harmonic devices are used, the melodic and lyrical linear lines dominate the compositions and this expression is heightened by the tension of the harmony.

From this we may conclude that all types of chords are used by Szymanowski; triads and common sevenths as in Berceuse, Opus 52, altered chords, chords based on the interval of the fourth, whole tone,

cluster chords, and colour chords (normal chords with an added interval). The cadences are diatonic (Sonata, Opus 9), authentic or plagal which occur at the end of a composition, or chromatically altered as in the Mythes. The modulations are diatonic, chromatic, enharmonic, achieved by side-sliding, or are in two disconnected tonalities (second Mythes). Szymanowski's good basical musical knowledge enabled him to utilize unconventional chords in such a manner that they acted as a support and an integral part of the composition.

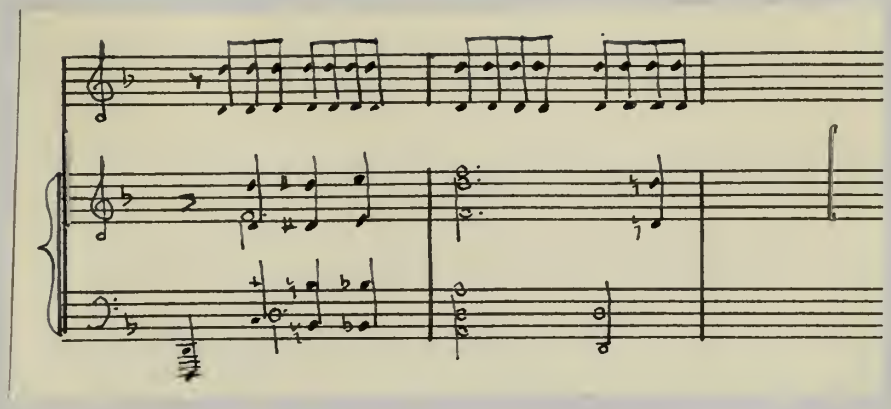
CHAPTER V

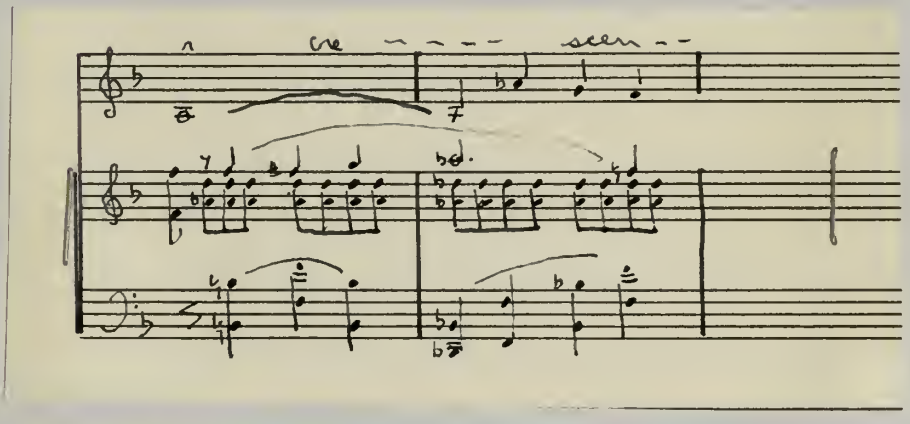
COUNTERPOINT

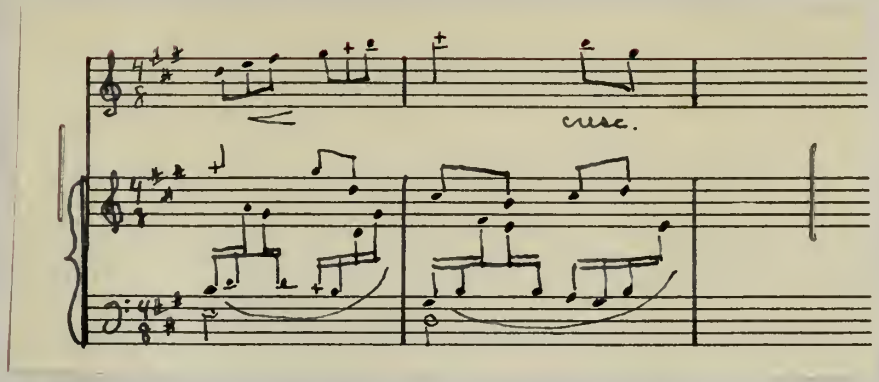
The contrapuntal devices used by Szymanowski were imitation, canonic treatment, two themes (one against the other), segments of the theme in different tonal planes, motifs, and the fugue. These various devices were employed to convey a specific intensity of mood. There are times where a marked independence in the linear structure is obvious as in the third movement of the First String Quartet, Opus 37, in which each instrument plays in a different key. The main theme is treated in a fugal manner and, when it appears in various parts, the result is pleasing; yet this type of linear structure produced many harmonic clashes. Szymanowski considered the vertical structure as a support to the melodic line and it did heighten the feeling of tension and added to the colour desired. In his earlier works, more attention is paid to the vertical structure than to the horizontal structure but in the works representative of his second period (French Influence) and in his last period (Nationalistic), the opposite takes precedence.

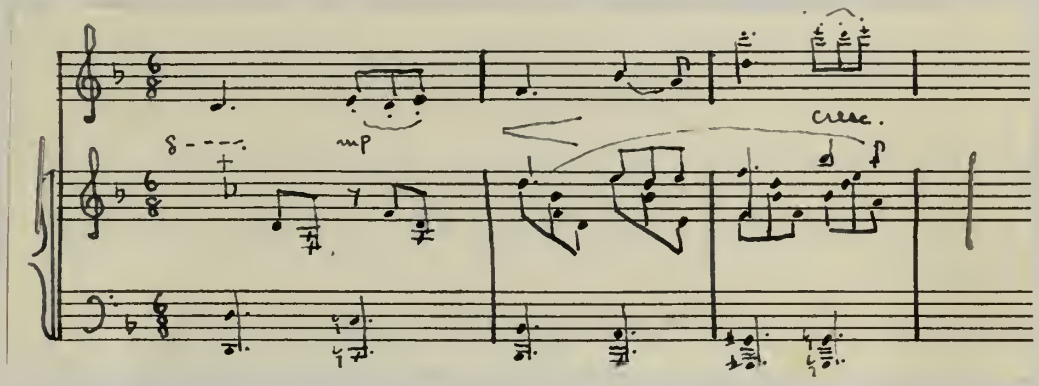
Linear structure, in which the lines are based on different tonal centers, unquestionably tends toward bitonality and polytonality. However, Szymanowski avoided a complete beclouding of the tonal center by reiterating sequences of notes, motifs, or segments of the theme in the various tonal planes. This acted as a counterbalance to the unusual colours and emotional tensities produced.

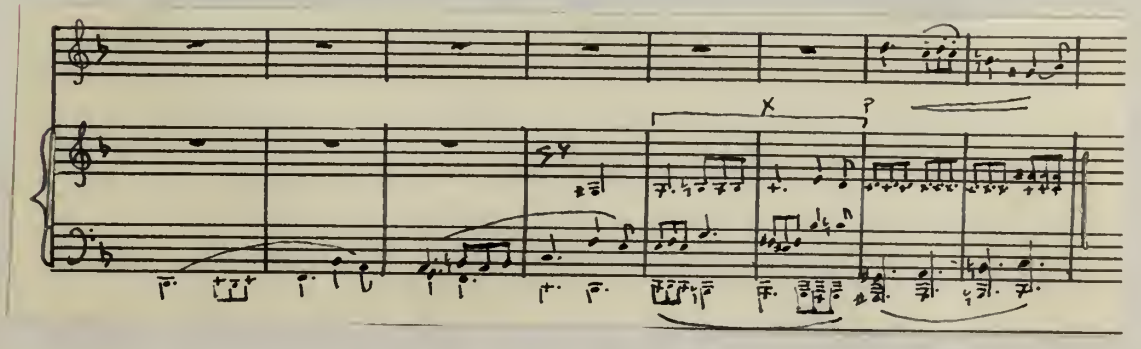
In the Sonata, Opus 9, for violin and piano in D minor, a two-part polyphony is most apparent. The main theme is stated in the violin and then repeated in the piano, with a counter motif appearing in the violin. At Bar 20 (Example 58) the following appears:



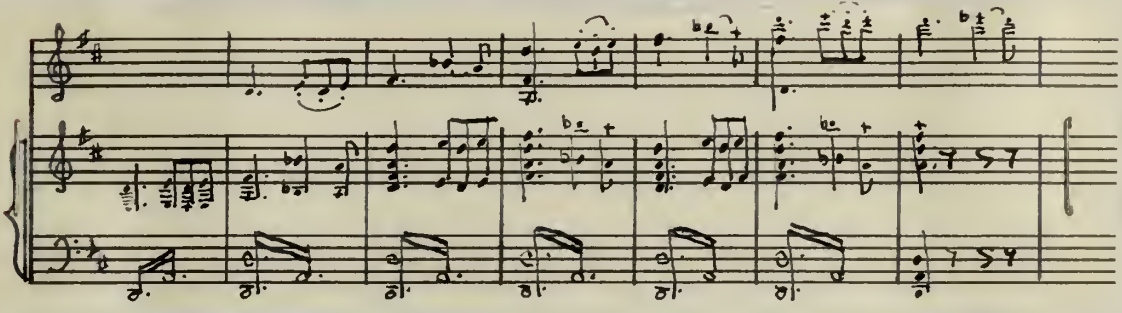
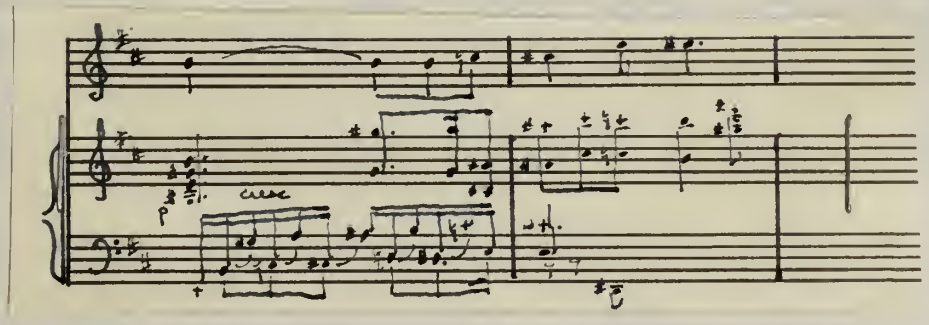
At Bar 28 of the first movement it becomes (Example 59):

In the second movement at Bars 24 and 25 the main theme appears in the piano with the violin response being a canonic imitation of its segments (Example 60), which is representative of the counterpoint of the whole section.

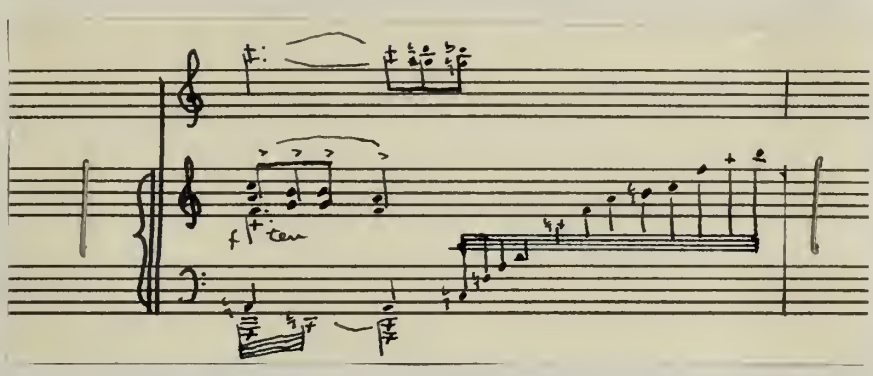


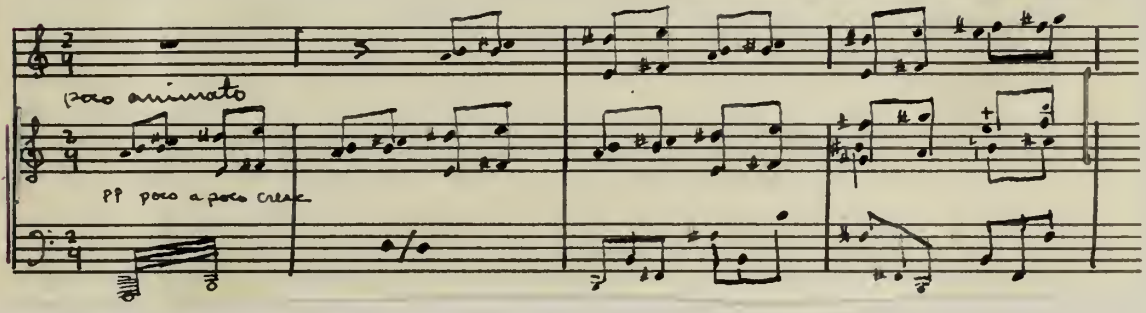
The third movement of the Sonata contains counterpoint in which part of the theme is treated in a fugal manner (Bars 39 through 42, Example 61).

At Bars 48 through 55 it is treated in the following manner (Example 62):



Motif X of Example 5 is imitated canonically in both the violin and

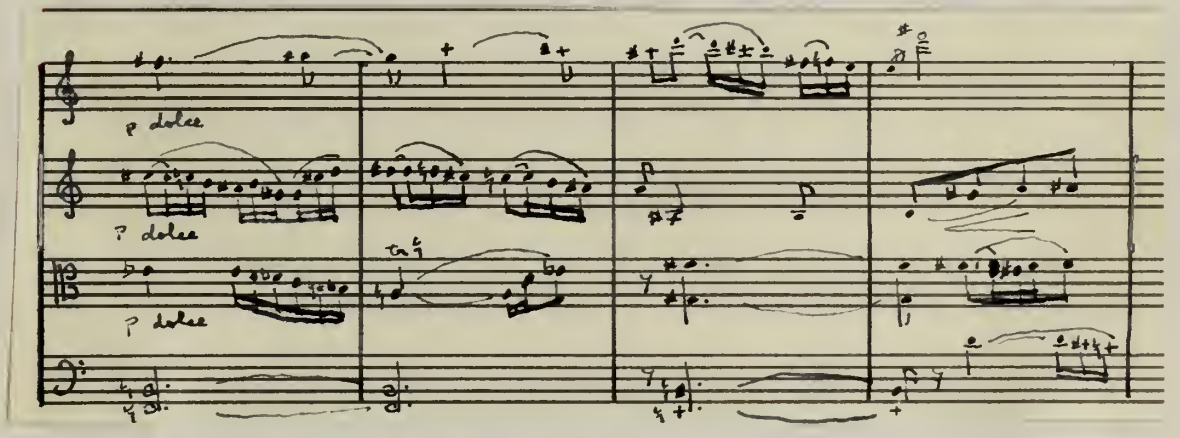
piano throughout the movement and it appears in different tonal planes. In the Coda from Bars 273 to 279 it appears in the following manner (Example 63):

The counterpoint in the Romance, Opus 23, for violin and piano, is treated in an imitative and canonic manner. However, at times, in this work, a new device is added. Parts of two themes appear against each other as at Bars 19 and 20. The two-bar motif in the piano was originally introduced by the violin in the introduction a ninth lower, whereas the motif in the violin part first appeared in measure 15 (Example 64).

During the French Influence period, the counterpoint becomes more involved. Devices such as canonic imitation are prevalent. However, the imitation is now confined to a small fragment of the motif which is echoed by one or the other instruments as soon as it

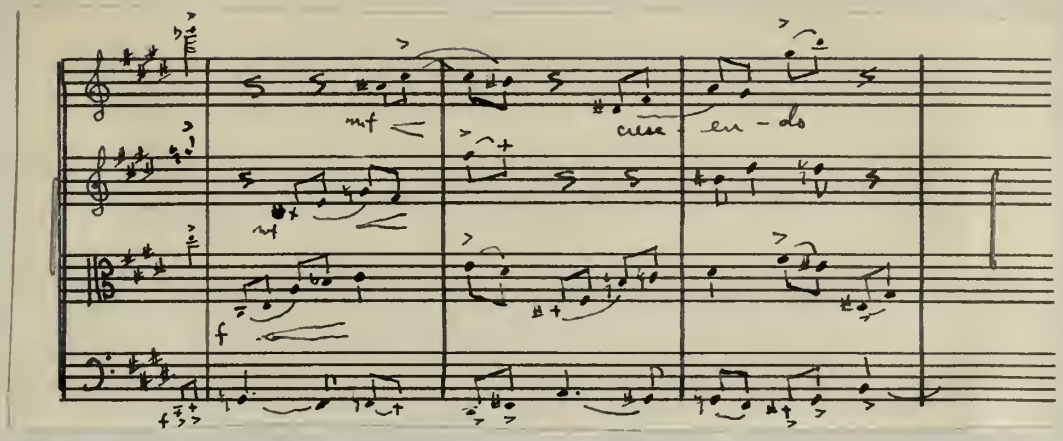
is stated. An example of this treatment is found in Bar 47 of the first Mythe, Opus 30 (Example 65).

At Bar 35 of the second Mythe, the theme which had been previously stated by the piano is taken by the violin, and fragments of a motif which had been stated by the violin are placed in the piano part. The contrapuntal device, the canon, of which Szymanowski is so fond, is employed to a great extent in the second Mythe as at Bar 53, but it is treated more exactly than previously (Example 66).



Throughout this Mythe, fragments of the themes are interwoven in three different tonal planes to form an intricate contrapuntal pattern which gives a density to the timbre of the music. These patterns, condensed into a compact pattern in the Mythes, produce an unusual and effective colour but at times they become congested and seem overworked and burdened. There is, however, a consistency in the

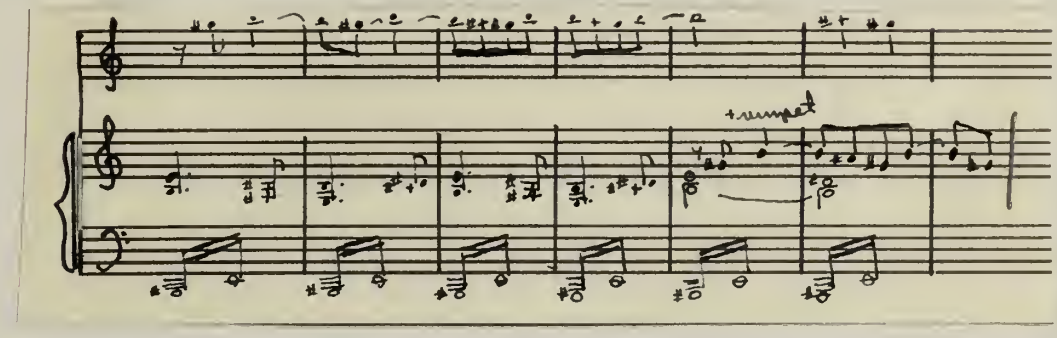
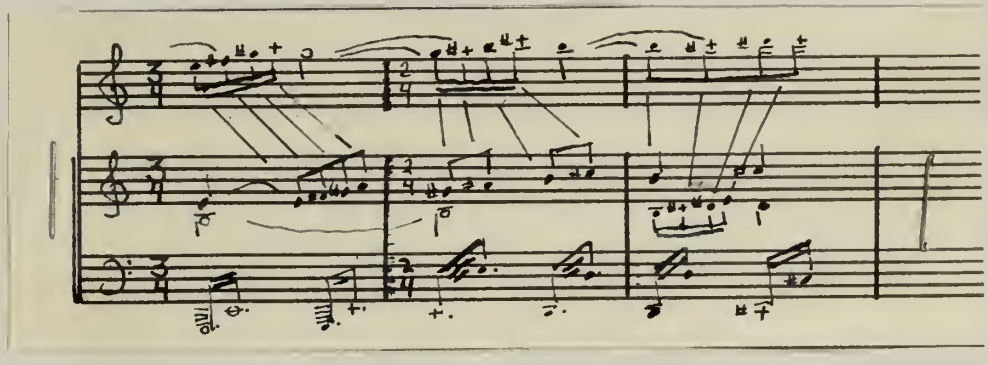
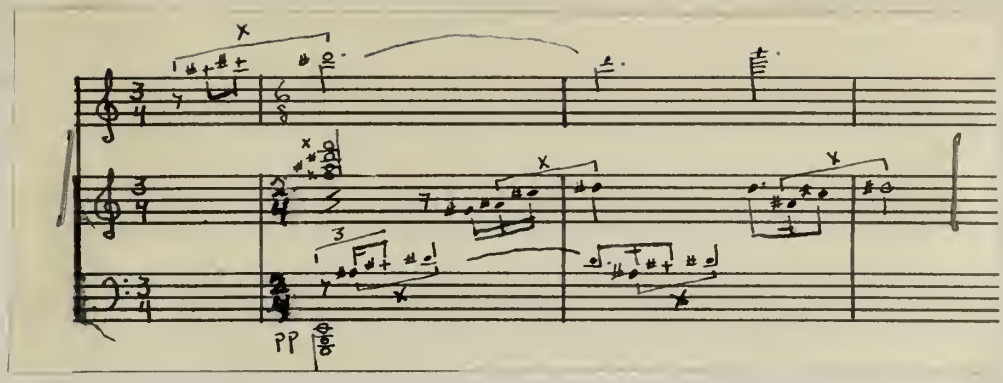
treatment of melodic motifs and fragments in the horizontal structure of the Mythes.

The contrapuntal devices which were used in the Mythes are employed in the First String Quartet, Opus 37. Here, small three-note fragments are used in imitation in the horizontal structure. This device tends to unify the polyphony into a closely knit pattern. The following example (Example 67) is found in the first movement at Bar 42, and the three-note chromatic fragment which is used is marked X:

In the second movement, a three-note chromatic fragment is utilized in canonic imitation in the same manner as in the first movement. An example of one of the canonic imitations in the second movement is found at Bar 16 in Example 68.



The third movement is an excellent example of Szymanowski's fugal treatment of the horizontal line. The 'cello states the theme in the key of C major, the viola enters on the tonic of E flat major, the second violin on the tonic of F sharp major, and the first violin on the tonic of A major. The second theme's entrance is treated in the same manner at Bar 77, except that it is on the dominant in the tonality of the first theme. At Bar 126, two fragments of the first theme appear in the melodic lines of the first and second violins, while a fragment of the second theme is in the viola part over a pedal point C in the 'cello. They are then treated with various contrapuntal devices, such as imitation and combination, in the various tonal planes.

Contrapuntal devices used in his last period (Nationalistic) are the same as previously used, except that greater detail is employed and longer motifs in the melodic design. Although fragmentary treatment of the theme is present, the longer motif predominates in the horizontal structure. This makes the counterpoint much clearer and not as congested as that found in the Mythes or the First String

Quartet. The Second Violin Concerto, Opus 61, contains many examples of this and it is representative of his last period. At Bar 17 the theme is in the solo violin and is partially repeated by the trumpet at Bar 21 (Example 69).

An interesting contrapuntal device known as augmentation, in which a specific pattern is changed rhythmically, is found at Bar 25 in Example 70.

The motif from the main theme then appears, in turn, in the clarinet, flute, and oboe, and is treated canonically, while the solo violin plays a figuration accompanied by the strings. Motifs of the first and second theme are then interwoven by the orchestra while the main theme is carried by the solo violin. The motifs are gradually broken down into three-note fragments and these are imitated by the orchestra at Bar 187 (Example 71).

The main theme is restated by the horns at Bar 256 and a contrapuntal passage appears in canonic imitation of the various motifs and fragments which had been stated previously. In the "Allegramente molto energico", the second section of the Concerto, we find a small fragment of the C theme which was stated by the solo violin at Bar 376, treated in the same manner as the three-note fragment in the First String Quartet. This fragment is echoed by various instruments in the orchestra, but is not as closely knit as those in the Mythes. This gives the section a horizontal structure with much more breadth. The motifs of the three main themes are interwoven in a powerful contrapuntal passage near the end of the Concerto, bringing it to a dramatic close.

Szymanowski's contrapuntal writing underwent a gradual evolution from his earliest to his last works. Although the contrapuntal devices used were the same in the three periods of his work, their utilization passed through various stages, at times almost floundering in a maze of congestion but finally emerging, in his last period, as a clear expression of lyric emotion.

From the examples given in this chapter, one may conclude that the contrapuntal devices used by Szymanowski are (1) imitation,

(2) segments of one theme in different tonal planes, (3) canonic treatment, (4) the fugue, and (5) the utilization of two themes, one against the other.

CHAPTER IV

FORM

Although many aspects of Szymanowski's music have been discussed, including harmony and melody, that which asserts his artistry is his form. The evolution which took place in his works from his earliest period to his last (Nationalistic), especially as far as melodic and harmonic structure are concerned, was accomplished without sacrifice of design or unity. The overall design of his last works was never subordinated to colour effect. Actually, with a gradual crystalization of his final style, the design became clear and distinct, economical as far as means are concerned, and resulting in perfection of form.

The various musical forms which Szymanowski utilized, when compared to the clear cut patterns of Haydn and Mozart, are indeed complex. However, this is not true if considered in the realm of modern music. The object of form is not to restrict the expression of ideas, thoughts, or moods within a specified pattern, but to give length, variety, and, above all, unity to the music. The musical period (phrase) which was brought to a strong close by a cadence in the music of Haydn and Mozart, and which set up a symmetrical balance of the various parts of the movements in their works, was changed by Beethoven. He joined the various parts with passages and extended the coda, which did not destroy the balance, but to the contrary, gave the work more unity. With the advent of Romanticism, Impressionism,

Atonality, and Polytonality, the expression of the composers' ideas could not fit within a restricted barrier without destroying its essence. Consequently, with this new freedom of expression, the classical design had to be revised and the form adjusted so that the new idiom would not suffer in clarity and unity. This does not mean that the classical forms were discarded; they were only extended. Szymanowski was one of the modern composers who was able to express his "Romantic Impressionism" in extended classical form.

The early chamber works of Szymanowski, such as the Sonata for violin and piano and the Romance, Opus 23, are both in the classical form. The Sonata consists of three movements; Allegro moderato, Andantino, and Allegro molto. It is in strict sonata form. The first movement consists of two main themes, A and B, and two subsidiary themes, (a) and (b). The subsidiary themes are directly derived from the main themes, A and B. The main theme A is stated in the piano with (a) theme appearing in the violin. Both these themes are developed for thirty measures before the second main theme B and (b) appear. The second theme B and the subsidiary theme (b) are then developed, followed by a general development of A, B, (a), and (b). In the recapitulation, the themes do not appear exactly as stated in the exposition. Themes A and B appear condensed, with subsidiary theme (b) appearing exactly a third lower. The coda which ends the movement is based on theme B.

The second movement (Andantino) is in the A-B-A form. It consists of a main and subsidiary theme with a development of each,

a general development, and a recapitulation. An unusual feature is that theme A in the recapitulation is repeated exactly, but only partially by the violin and partially by the piano.

The Romance is in the ternary form consisting of theme A, (a), which is derived from A, and B. Theme A is followed by themes (a) and B. Theme A is then restated with a general development of themes A and B. Theme B is stated first in the recapitulation a fourth higher, followed by (a) and lastly A an octave higher in the piano.

In both the Sonata and the Romance the greatest change in form is in the treatment of the themes in the recapitulation. They are not repeated exactly as originally stated, but appear a third lower, fourth or octave higher, slightly condensed and not in the order originally stated in the exposition. However, the overall pattern adheres to the classical form of Exposition, Development, and Recapitulation. The subsidiary themes, such as (a) and (b) in the exposition of the first movement of the Sonata, act as connecting links and give the section an added unity.

The Notturno and Tarantella, Opus 28, is in slightly different form. The Notturno is in cyclic or serial form and the Tarantella in an extended ternary form of five parts. The themes of the Notturno are A, B, and C, followed by a development and the themes D, C, B, and A reappearing in that order. The Tarantella, on the other hand, is complex as far as form is concerned. It consists of two equal parts in the beginning, followed by a middle section and finally a return of the opening two parts. The overall form can be stated in the

section as A-B-C-A-B. The themes are developed as soon as they are stated and, when they return, are almost exactly as in the opening two parts. This is a change from the treatment of the themes in the recapitulation of the Sonata or the Romance.

In the second period (French Influence) of his works are striking examples of an extended and slightly modified form, comprising a purity of style not found in his earlier works. The three Mythes are in two different forms; the first and third are complex ternaries while the second is in serial form. In the first Mythe, the main theme A is stated after an introduction of eight measures followed by a coda motif and a transitory passage. The development of A then takes place after which the second theme B is stated, followed by theme (b) which is evolved out of B. In the recapitulation, the themes do not reappear exactly as stated, but are slightly varied. The coda is a resume' of material already stated. In this Mythe, the middle section is divided into two parts, in which two themes are stated and partially developed (B and b). This design of form is also found in the third Mythe in which the middle section consists of two themes. The second Mythe, on the other hand, is in serial form. It consists of a main theme, A, and two subsidiary themes, (a) and (a1), which are evolved out of main theme A. Themes (a) and (a1) are developed and followed by a transitory passage and coda. Theme A is then treated in a canonic manner with parts of (a1). The recapitulation is modified with part of A appearing for six measures and then for two measures an octave higher, followed by a coda which brings the work to an end.

The First Violin Concerto is not in any conventional form for it consists of three parts and is played without a pause between sections. The first section "Vivace assai" consists of three themes. The first theme is stated by the solo violin, the second at "Lento tranquillo" of the first section and the third at "poco meno, quasi tempo di marcia". All three themes are developed partially and a passing reference made of them in the "scherzando" passage. The second theme, however, appears later in the other two sections of the Concerto. The main theme of the second section (Tempo commodo, andantino) is similar in character to the first theme of the first section. It seems as if it were derived from it. The second theme is then stated and developed, both by the orchestra and solo violin. The third section of the Concerto (Vivace assai, scherzando) consists of two themes which are developed and followed by a passage in which references of previous thematic material is made. The cadenza by Paul Kochanski follows, and after more references of previous material, the Concerto ends.

The First Violin Concerto is probably the first work in which Szymanowski used material (thematic) from one section in another. The themes of the sections seem to be derived from one another and the constant reference to the thematic material which had been stated previously tends to unite the Concerto into a well balanced unit.

The First String Quartet consists of three movements (Lento assai, Andantino, Scherzando). The first is a complex extended ternary form, the second a simple ternary and the third in complex ternary

form. The form of the first movement can be stated as A-B-C-A-B. The main difference between this ternary form and the one of the Tarantella is that the middle section (C) is more completely developed than the others. The second movement is a short A-B-C form with each theme developed separately. The third movement consists of two main themes, A and B, each developed immediately after being stated, then a section in which both themes are developed followed by an exact recapitulation of A and part of B.

The works in which Szymanowski achieved the greatest purity of style and unity of form are those of his last period (Nationalistic). The Second String Quartet, Opus 56, consists of three movements (Moderato, Vivace, Lento). The first movement is in simple ternary form, consisting of two themes, A and B, and subsidiary themes, (a) and (b) which are derived from A and B. The themes are developed immediately after being stated with further development of (b). The recapitulation of theme A is exact, which is rather unusual for Szymanowski. The second movement is in complex-extended ternary form (A,B,C,A,B) treated in the same manner as the Tarantella and the third movement of the First String Quartet. The main difference in their treatment is that various modifications of A appear in the recapitulation, and the coda has elements only of theme A. The third movement is in serial form with fugato entrances. The entrances are in pairs of fifths (A-E) and (G-D), and the theme is varied rhythmically, parts of the theme dissolved and various contrapuntal changes take place. The whole section, however, is based on one principle theme, and the

development section consists of parts of the main motif.

The Second Violin Concerto, like the First, is treated in a very unusual manner. It is actually a "Big-Binary", with each section consisting of a modified ternary divided by a cadenza. The "Molto e tranquillo" of the first section consists of one main theme, A, which is treated in a varied manner throughout. There are actually six modifications of this main theme. In the andante of the first section theme B and (b) appear, after which a development of B and the various modifications of theme A takes place. The second section of the Concerto,which is separated from the first by a cadenza,is treated in the same manner as the first section. However, in the closing section of the Concerto, some of the thematic material from the first section is recalled.

It is interesting to note the gradual evolution that took place from Szymanowski's earliest to his last works in the treatment of form. If one can judge and assume that the chamber works are representative of his other works, certain details stand out prominently. In his earliest works,he adherred to the conventional concept of form, and the nearer he approached his last period, the more liberty and freedom he took with this concept, although never destroying it in its broader aspect. Simple ternary forms appear even in his later works, such as the second movement of the First String Quartet, Berceuse, Opus 52 and the first movement of the Second String Quartet, Opus 56. The serial form where one theme appears in different aspects and is repeated or not after the development, is found in the

second Mythe, third movement of the Second String Quartet, and the Second Violin Concerto.

The complex ternary form in which the first part is divided into three parts was used in the first and third Mythes, and usually, when using this form, the recapitulation is only partly exact and very rarely at the beginning of the recapitulation.

The complex extended ternary (five parts) usually consists of two equal parts at the beginning, a middle section, and a return of the opening two parts. Examples of this are the Tarantella, first and third movements of the First String Quartet, and the second movement of the Second String Quartet.

The most interesting of all the chamber works are the two violin concertos. The First, Opus 35, is in three sections, while the Second, Opus 61, is in two sections (Big-Binary). One of the features common to both is that they are played without pause between the sections. The thematic material is treated differently in each. In the First Concerto, various references of previous thematic material is recalled throughout the work, and most of the themes seem to be derived from the main theme stated in the opening section. However, in the Second Concerto, one main theme is utilized and modified in many ways in each separate division of the sections. For example, in the opening of the first section (Moderato e tranquillo) the main theme A appears in six modifications, and in the beginning of the second section (Allegro energico) after the cadenza, theme C appears in three modifications. Both sections being in serial form. Unlike the First Concerto, where references were made to previous thematic

material, the Second Concerto differs in that the thematic material of the first section does not appear in the second section except in a few bars in the closing passages of the work.

From our examination of Szymanowski's form, we may conclude that he has achieved a break-down of the single elements in the classical form into several subdivisions. The components of a traditional A-B-A form, for example, now display sub-sections which, however, do not destroy the overall symmetry so long as a sine qua non of classical tradition. He has allowed himself considerably more freedom of expression but has impaired neither the unity of design of the classicists, nor the lyrical content of the romanticists.

APPENDIX TO CHAPTER IV

OUTLINES OF THE FORM OF EACH WORK DISCUSSED IN THIS THESIS

SONATA FOR VIOLIN AND PIANO IN D MINOR (OPUS 9)

First Movement (Allegro moderato)

A		1	-	83	
		1	-	3	Introduction
	A	4	-	12	in piano with Al in the violin
		13	-	44	development of A and Al
	B	45	-	57	
	Bl	58	-	63	
	A	64	-	83	with development of B and introduction
		84	-	115	development
		84	-	100	development of parts of Intro. and A (motive)
		101	-	115	development of B combined with Al and also A
		115	-	178	recapitulation, not exact
		115	-	127	(A) 4-12 condensed
		128	-	140	(20-35 condensed)
		141	-	145	Introduction in piano, not exact
		146	-	149	Transition
		150	-	158	B not exact
		159	-	178	exact as Bl (58-73 except a third lower)
	Coda	179	-	194	based on B

Second Movement (Andantino)

A		1	-	48	
	A	1	-	9	Introduction in piano
		10	-	14	part of A
		15	-	16	Cadenza
	A	17	-	30	in violin
	B	31	-	40	
	Al	41	-	48	A modified
	B	49	-	54	
	Bl	55	-	60	
	B	61	-	66	
		67	-	68	Cadenza
		69	-	82	recapitulation, the theme is exact, partly in violin and piano, condensed of (1-30)

	83	-	97	A abridged, a transitory passage
Coda	98	-	109	Exact as (10-15) in (98-103)

Third Movement (Allegro molto)

	1	-	13	Introduction in piano
A	14	-	21	
	22	-	48	Development and extension of A
	49	-	53	Transitory passage
	54	-	60	A
	61	-	72	A extended
B	73	-	80	
	81	-	120	Development of A and B
	121	-	129	Transitory passage
C	130	-	180	C is developed, plus A and B
	180	-	188	recapitulation, same as introduction
A	189	-	218	A is condensed, not exact
	219	-	250	A and B
	251	-	272	Development of A
Coda	273	-	288	Based on A

ROMANCE IN D MAJOR FOR VIOLIN AND PIANO (OPUS 23)

A	1	-	6	
A1	7	-	14	
B	15	-	18	
A	19	-	21	
	22	-	33	Development of A and B
	34	-	35	transition
B	36	-	39	
A1	40	-	48	
	49	-	56	recapitulation of B, fourth higher
	57	-	62	recapitulation of A1
	63	-	64	recapitulation of A, an octave higher in piano
Coda	65	-	78	elements of A and B

NOTTURNO AND TARANTELLA (OPUS 28) FOR VIOLIN AND PIANO

Notturno (A-B-C-Dev.-D-C-B-A)

A	1	-	7	
B	8	-	16	
C	17	-	30	
	31	-	36	development
D1	37	-	44	
C	45	-	60	
B	61	-	64	
A	65	-	71	

Tarantella (A-dev.-B-dev.-C-dev.-A rec.-B transposed-Coda)

Intro	1	-	16	
A	17	-	93	
a	17	-	32	
b	33	-	60	
	61	-	80	transition
a	81	-	92	
	93	-	124	transition
B	125	-	174	
b	125	-	140	
	141	-	149	transition
b1	150	-	179	transposed and repeated
C	175	-	246	
C	175	-	189	
C1	190	-	204	
C2	205	-	213	
C	214	-	229	
C1	230	-	236	
C2	237	-	246	
	247	-	258	re-transition
Rec.A	256	-	266	Exact first eight bars of a; exact of b for 60 bars
B	267	-	395	B transposed, with b and c
Coda	396	-	417	

THREE MYTHES (OPUS 30)

La Fontaine d' Arethuse (Poco allegro) (A-dev.-B-dev.-Rec.-A-Coda)

	1	-	8	Introduction
A	9	-	19	
	20	-	25	Coda motif
	26	-	28	transition passage
	29	-	39	development of A
B	40	-	55	
	56	-	61	Transitory figures
B1	62	-	66	
	67	-	72	B1 dissolved
	73	-	76	Retransition based on intro.
	77	-	85	recapitulation in piano
A	86	-	93	A an octave lower
	94	-	102	closing passage
	103	-	104	Cadenza
Coda	105	-	116	Based on intro.

Narcisse (Molto sostenuto) (A-a1-a2-Coda-Dev.A-Rec.-Coda)

Intro.	1	-	3	
A	4	-	44	
A1	23	-	26	
A2	27	-	44	with development of A1 and A2
	45	-	48	
	49	-	52	Coda
	53	-	67	canonic treatment of A
A	68	-	82	Avariated
	83	-	96	Diminutive of A2
	97	-	108	recapitulation modified
	109	-	114	exact as 10-16
	115	-	117	an octave higher than 18-20
	118	-	121	exact as 19-22
Coda	122	-	147	

Dryades et Pan (Poco animato) (A-dev.-codetta-B-dev.-A1-Coda)

Intro.	1	-	10	
A	11	-	54	
a	11	-	23	
	24	-	26	Transition
b	27	-	33	
a1	34	-	41	

		42	- 54	codetta
		55	- 58	cadenza
B		59	- 102	
	c	59	- 68	
		69	- 72	transition
	d	73	- 80	
	c1	81	- 90	
	d1	91	- 102	
A1		102	- 141	
	a1	102	- 112	
	d1	113	- 119	
	a1,c	120	- 126	
		127	- 141	codetta almost exact
		142	- 145	cadenza
Coda		146	- 157	c (146-149) and intro. (150-157)

THREE CAPRICES BY PAGANINI, PIANO ACCOMPANIMENT BY SZYMANOWSKI

Number 20 Compared to the Original

1	-	7	exact in violin
8	-	15	octave higher
16	-	23	omitted
24	-	40	exact
41	-	42	omitted
43			exact
44			omitted
45	-	51	exact
52	-	56	extended to nine measures

Number 6 (21)

1	-	9	exact
10	-	11	variated
12	-	13	octave higher
14	-	15	exact
16	-	17	scale passage instead of sixths
18	-	23	a third above original
three bars omitted			
24	-	25	octave higher
26	-		exact, with variance in rhythm
27	-	29	varied 9 a scale passage replaces passage in thirds

Number 24 (Variations)

Theme is stated exactly

Var. I(pag. I)	1	-	4	repeated by Szymanowski
	5	-	12	but repeated by Szymanowski
Var. II				
(Pag. #4)	1	-	4	exact
	5	-	8	given to piano
	9	-	17	exact but repeated
Var. III				
(Pag. #3)	1	-	4	exact
	5	-	12	exact but repeated
Var. IV				
(Pag. #2)	1	-	8	exact
	9	-	16	exact but repeated
Var. V				
(Pag. #6)	1	-	8	exact
	9	-	16	exact except it is in thirds instead of octaves, and repeated

Var. VI (Pag. #7)	1 - 4	exact in Bar 2, D sharp instead of E and in Bar 5 b flat instead of b natural
	5 - 12	exact but repeated
Var. VII (Pag. #9)	This whole variation is now played pizz, instead of plucking the string with the left hand.	
	1 - 4	exact
	5 - 12	exact but repeated
Var. VIII (Pag. #8)	1 - 4	exact
	5 - 8	given to piano
	9 - 16	exact
Var. IX (Pag. #10)	1 - 2	given to piano
	3 - 4	violin in harmonics
	5 - 6	to piano
	7 - 8	harmonics
	9 - 16	harmonics
Var. X (Pag. #11)	1 - 4	variated (in Bar 2 the scale passage is changed)
	5	doubled
	6	thirds replace scale passage
	7	doubled
	8	thirds replace scale passage
	9 - 10	order of chords reversed
	11 -	scale passages extended
	12 - 14	arpeggios are replaced with sixths
	15	arpeggio
	12 - 15	repeated
	16 - 19	arpeggios are replaced with sixths
	20 - 21	tremolo in sixths

Paganini's variation Number 5 is omitted in Szymanowski's arrangement.

FIRST VIOLIN CONCERTO (OPUS 35)

A Vivace assai (1-158)

A	1	-	54	
(a)	55	-	69	
	70	-	104	Development of A and (a)
(b)	105	-	158	

B Tempo commodo; Andantino, grazioso ed affabile (158-258)

A	158	-	196	A with development
(a)	197	-	228	(a) with development
A	229	-	258	references of theme A

C Vivace assai, scherzando (258-456)

A	259	-	285	with development
B	286	-	334	references of previous thematic material
	335	-	387	Cadenza
	388	-	495	further thematic references
	496	-	505	Coda.

FIRST STRING QUARTET (OPUS 37)

First Movement (Lento assai) (A-trans.-B-Closing group-Rec.9 modified and exact)

	1	-	17	Introduction
A	18	-	34	
	35	-	41	Transition passage
B	42	-	62	
	63	-	72	Closing group
	73	-	105	development
	106	-	134	Recapitulation modified (A)
	135	-	148	Recapitulation exact
	149	-	182	Closing passage

Second Movement (Andantino) (A-B-C)

A	1	-	22	
B	23	-	46	
C	47	-	85	

Third Movement (Scherzando) (A-dev.-B-dev.-DEV-Rec.-Coda)

Intro.	1	-	7	
A	8	-	76	with development
B	77	-	143	with development
	144	-	186	Dev. of A and B
	187	-	251	recapitulation exact from Bar 17 with part of B
Coda	251	-	260	

LA BERCEUSE D'AITACHO ENIA (OPUS 52) FOR VIOLIN AND PIANO

(A-1-2-B-Dev. A2-Rec.A-Coda)

A	1 - 21	
A1	11 - 14	
A2	15 - 21	
B	22 - 35	
	36 - 47	Dev. of A2
Rec.	48 - 59	(seven bars of A in piano exact) violin is thirteenth higher, 8-10 is exact but an octave higher.
Coda	60 - 71	

SECOND STRING QUARTET (OPUS 56)

First Movement (moderato) (A-dev.-B-dev.-Rec.A-Coda)

A	1	-	28	
	1	-	9	A1
	10	-	16	Repetition of A1
	17	-	20	Dissolution of A1'
	21	-	23	Transitory passage A1
	24	-	28	Transitory passage A1
B	29	-	61	
	29	-	36	B
	37	-	39	B1
	40	-	61	Development of B and B1
	62	-	68	Transitory passage
A	69	-	90	Recapitulation is exact
Coda	91	-	99	Coda is A1

Second Movement (Vivace) (A-dev.-B-dev.-C-dev.-Rec. A,B-Coda)

	1	-	9	Intro.
	10	-	12	Entrance
A	12	-	59	
	12	-	31	A1
	32	-	45	B
	46	-	59	A1
	60	-	87	Development of A, B, A1
C	88	-	118	
	118	-	140	Development of C
A	141	-	154	A modified three times
B	154	-	166	Exactly the same as 32-44
	166	-	174	Transitory passage
	175	-	193	Dev. of A1
	194	-	205	A1
Coda	206	-	220	Elements of A1

Third Movement (Lento) (A1, 2,-Dev.-A3-Coda) Fugue

A	1	-	16	Fugato entrances (A,E) (G,D)
	16	-	20	A with rhythmic change
	21	-	27	second change
	28	-	35	dissolution of different parts, with contrapuntal changes
Dev.	36	-	51	parts of the main motif
	52	-	59	counterpoint on main motif
	59	-	66	third change
	67	-	77	counterpoint
Coda	78	-	81	

SECOND VIOLIN CONCERTO (OPUS 61)

This Concerto is divided into two sections, each a modified ternary divided by a Cadenza.

I: (A-B-A1) Cadenza II: (C-D-C1 Rec.A-C)

Moderato e tranquillo

		1	-	6	Introduction
A	A1	6	-	24	
	A2	24	-	28	
	A3	29	-	36	with A1 in tromba
	A4	37	-	40	
		40	-	44	Introductory figure
	A3	44	-	48	
	A3,A4	48	-	56	
	A4	56	-	60	
		60	-	72	Introductory figure plus A1 and A4
	A1	73	-	85	
	A5	85	-	94	
	A1	94	-	102	
		102	-	121	A2-A1-A6
		122	-	157	Development of A6
		157	-	187	A1-A2-A3-A4

Andante

B		187	-	201	
	B2	202	-	207	
		207	-	213	B2 a third higher
		213	-	219	B1
		219	-	255	Development and repetition of B
		256	-	285	A1-A2-A3-A4-A5

Cadenza

286 - 371

Allegro energico

Intro.		372	-	375	
C1		375	-	381	

C2	381	-	392	
C1	393	-	404	
Dev.C1	405	-	441	
C3	441	-	449	
C3,C1	450	-	464	
C2	465	-	474	
C1	475	-	514	

Andantino

D (dev.)	515	-	532	
	533	-	543	repetition of D
	544	-	554	development of D
	555	-	567	Repetition of (376-390) C1
C2	568	-	570	
C1	571	-	588	
	589	-	616	A1 transposed
	616	-	659	transition
Coda C1	660	-	686	

CHAPTER V

COLOURISTIC AND TECHNICAL DEVICES

The characteristic which distinguishes Szymanowski's music from that of other composers is his use of colouristic and technical devices. He manages to achieve an unusual instrumental color by utilizing the technical possibilities of the instruments to their utmost. The piano was an instrument which he had studied for many years, and attained such proficiency in playing that he toured Europe in the 1930's as soloist with many symphony orchestras. One of the compositions that he played was his own "Symphony Concertante" for piano and orchestra, which, technically, was difficult enough to tax the capabilities of any of the outstanding pianists in Europe.

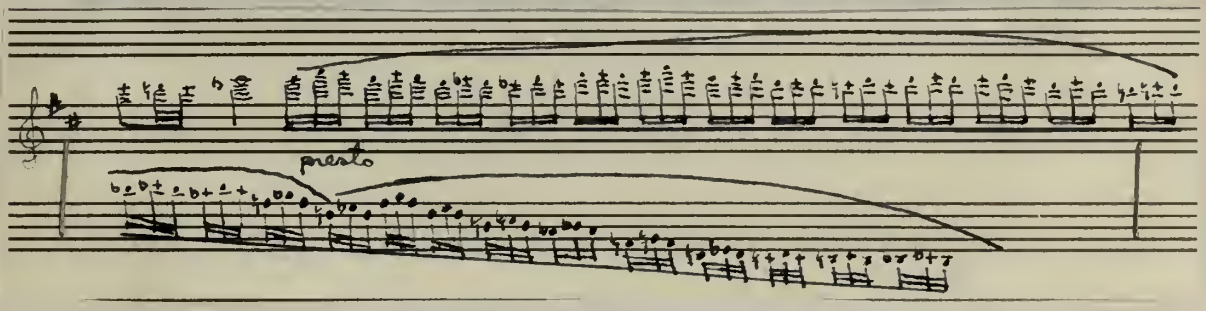
The violin works of Szymanowski are extremely difficult to play, and require the performer to posses an outstanding technique. Although not a violinist, he was initiated into all the secrets of violin technique by Paul Kochanski, a personal friend and an outstanding violinist.

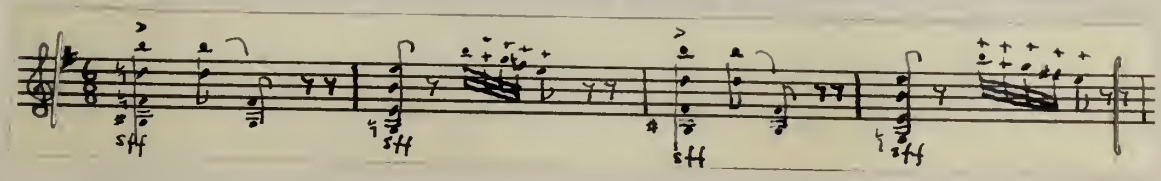
Szymanowski's compositions show that he had no particular preference for any instrument. However, when writing for the piano, as in the Mythes, Opus 30, he treats it like a symphony orchestra. The orchestrations are usually very difficult (First Violin Concerto, Opus 35) and require the skill of a virtuoso in order to play it.

Although harmony, melody, and instrumentation are the basis

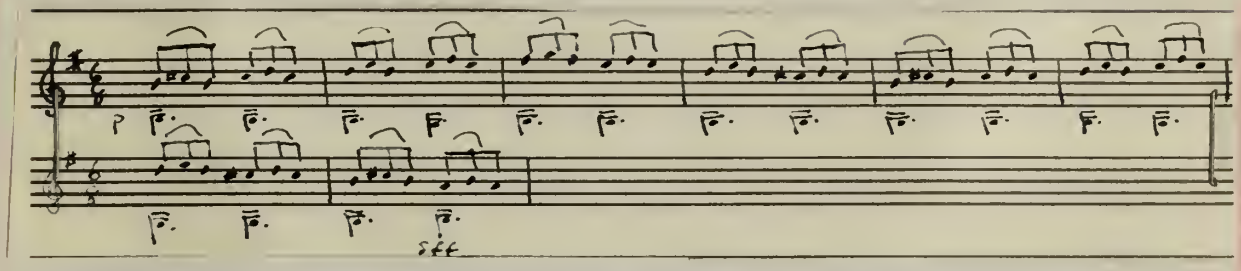
by which Szymanowski obtains an unusual texture in his music, the utilization of special technical effects,such as trills, glissandos, arpeggios, tremolos, pizzicatos, harmonics, and doublings, contribute effectively in attaining this colour. The following examples will show how and to what extent these various special effects were utilized.

In one of Szymanowski's earliest works, the Sonata, Opus 9, the violin part is not too difficult and is within the range of any competent violinist. There are some brilliant passages, but very few special effects, such as those which appear frequently in his later works.

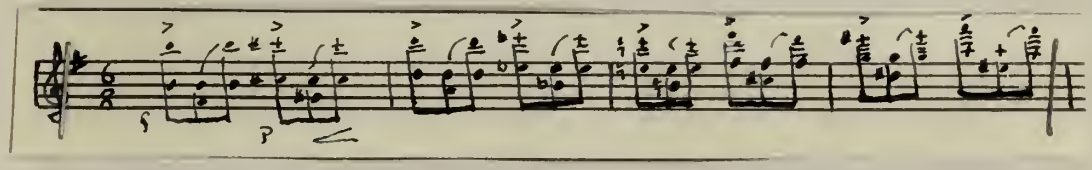
The Notturno and Tarantella, Opus 28, for violin and piano contain some difficult and taxing passages for the violinist. At Bar 16 of the Notturno, the following passage appears (Example 72)

In the Tarantella, a lively dance, left hand pizzicatos, followed by a chord in a fast tempo, are difficult, such as at Bars 77-80 in Example 73.



Throughout his works, passages appear in a high register on the D and G strings of the violin. In Bars 93-100 of the Tarantella, a passage appears in which the G string acts as a pedal point with a figuration played on the D string (Example 74).

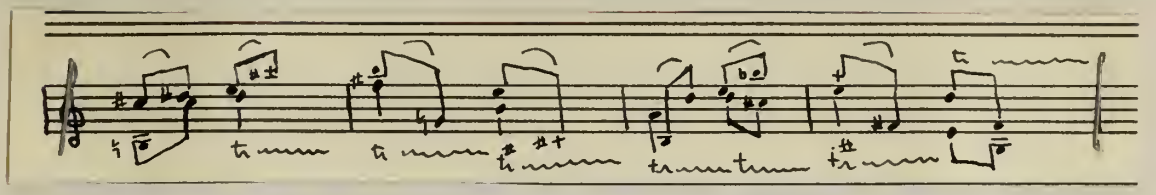


Many double stops, chords, and pizzicatos are found in the Tarantella. One of the most difficult double stop passages is the one found between Bars 395 and 398 (Example 75).



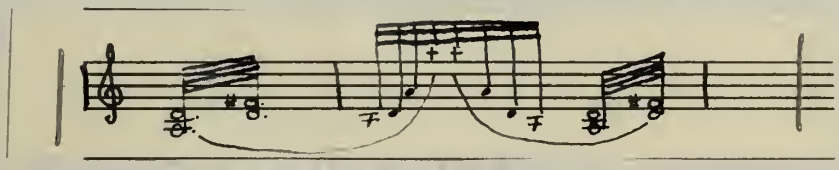
Trills play an important part throughout all his works, and especially in his writings for the string instruments and the piano. The three Mythes, Opus 30, contain very unusual and difficult violin trill patterns which produce an effective tone colour. In the first Mythe, the violin plays in the very highest and the very lowest registers of the instrument.

The violin part in the second Mythe is treated in the same manner as the first Mythe. However, at Bars 76-79 the following double stop trill passage is found (Example 76):

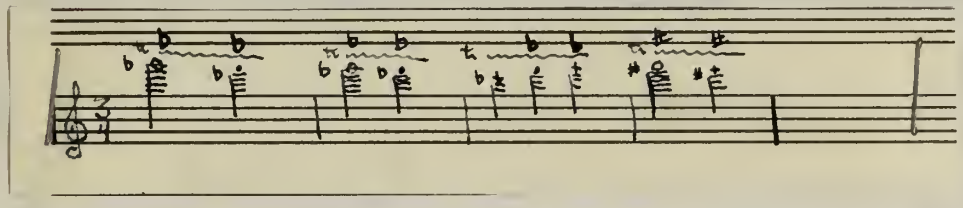


The way in which the trill is sustained on the first beat of the second measure while the tone B leaps down to the tone G is interesting.

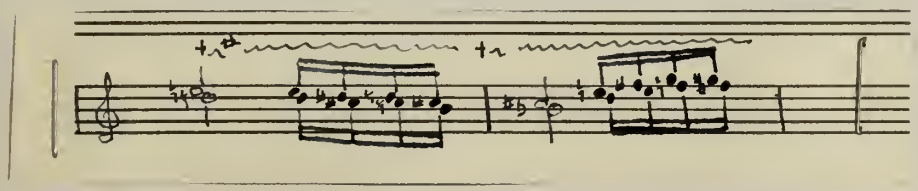
The third Mythe contains practically every special effect possible on the violin. It opens with the violin in a passage in quarter tones for ten measures. A series of tremolo and arpeggio passages then appear, such as the one found in Bars 11-12 (Example 77).

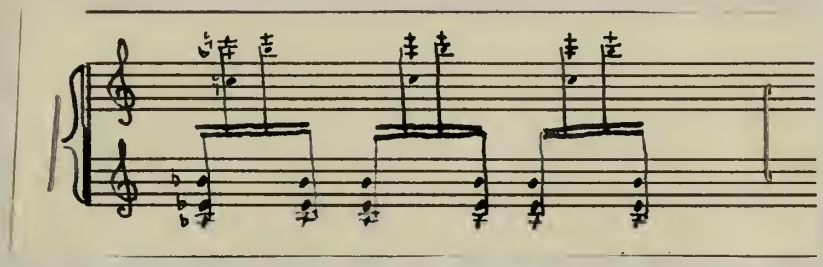


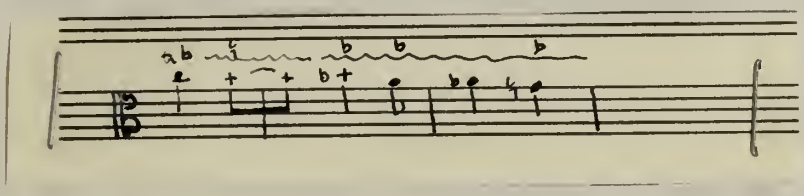
Flatted trills played in the high register of the violin add an ethereal colour to the music (Example 78).



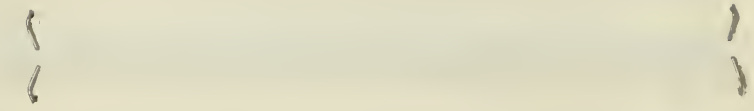
A difficult passage for a violinist is the trilled double stopped passage in Bar 42 (Example 79).

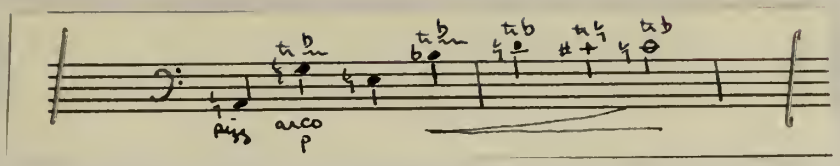


In the piano part of the Mythes, Szymanowski uses a chordal trill consisting of two triads played alternately at a fast tempo. An example of this can be found in the third Mythe at Bar 17 (Example 80).

In the first movement of the First String Quartet, Opus 37, at Bar 38, the viola has the following trill pattern (Example 81):

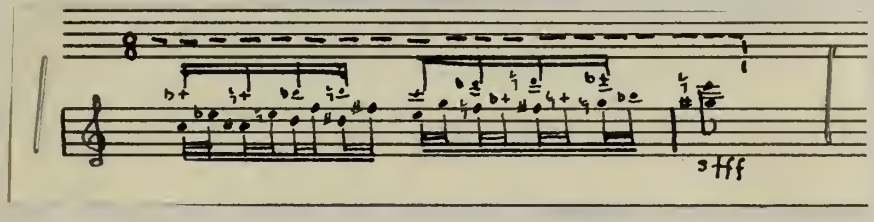


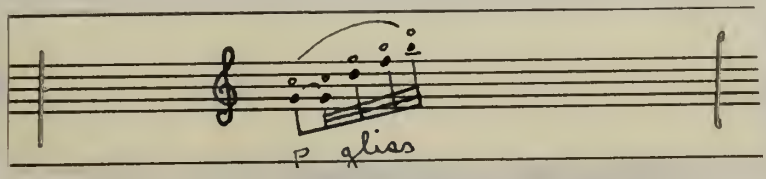
Many trill effects were used in the Mythes, works composed during his second period (French Influence). However, in the Second String Quartet, Opus 56, one of Szymanowski's later works, there is a distinct absence of trills. There is not even one trill in the first violin part throughout the Quartet. The second violin has twelve measures of trills in the second movement, and none in the first or third movements. The viola and 'cello have a few trills in the first movement only. An example of the trill used in this Quartet is the one which appears at Bars 15 and 16 in the 'cello part of the first movement (Example 82).



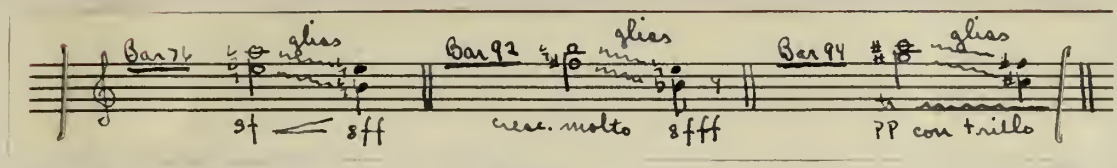


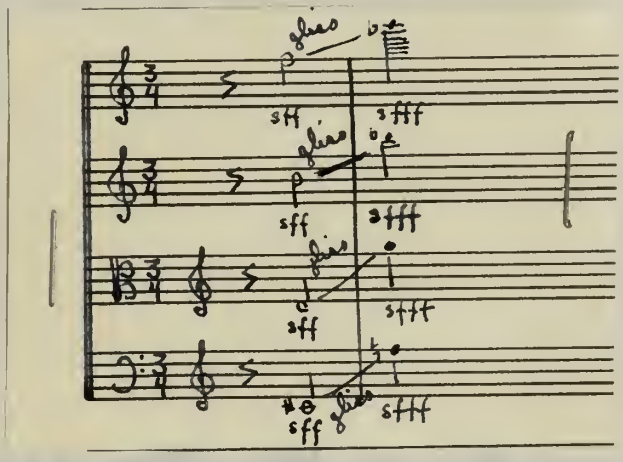
The effective use of the mute adds in attaining the special texture so characteristic of Szymanowski. It is used on the violin at various times in the three Mythes, in the second movement of the First String Quartet, Opus 37, and in the Notturno and Tarantella for violin and piano. In the Berceuse, Opus 52, for violin and piano, it is used throughout the work. The first movement of the Second String Quartet, Opus 56, is very effective and an unusual colour is attained by having all four instruments played muted throughout.

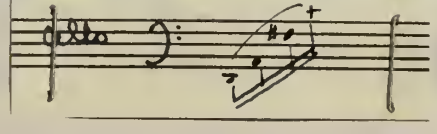
The glissando is used in various ways on the violin and, especially in the Mythes, adds an ethereal colour. Szymanowski writes a tremolo and glissando for the violin in its very high register in the first Mythe at Bar 71 (Example 83).

In the third Mythe, at Bar 55, a glissando of harmonics on the G string of the violin is effective (Example 84).



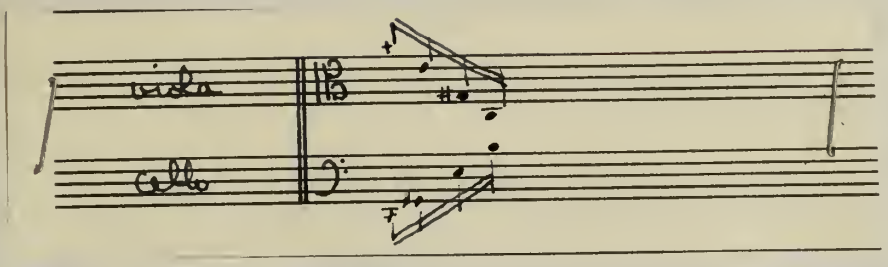
and at Bars 76, 92, and 94, glissandos in double stops (Example 85).



In Szymanowski's later works (Nationalistic period), very little use is made of this device. There are no glissandos in the Second Violin Concerto, Opus 61, and in the Second String Quartet, Opus 56. Actually, there is one glissando in the Second String Quartet which appears at the end of the second movement (Example 86).

A device which appears frequently, is the use of arpeggios in one instrument while another sustains a long note. In the Mythes, this is common, especially in the first Mythe. The violin has a long sustained melody while the piano plays arpeggios. Very often an arpeggio in the piano will be echoed by the violin or vice versa. Usually these arpeggios outline the harmony. In the First String Quartet, Opus 37, at Bar 66, the arpeggio outlines the dominant seventh chord (Example 87).

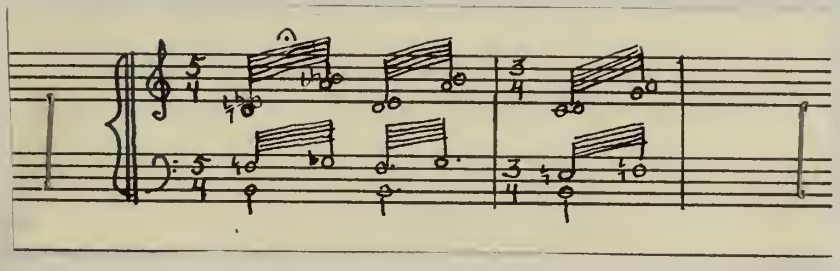


while at Bar 176 of the first movement, the viola and 'cello outline 6/4 chords over a pedal point (Example 88).

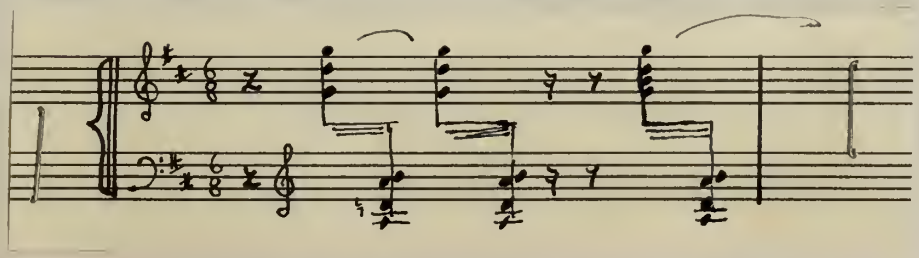


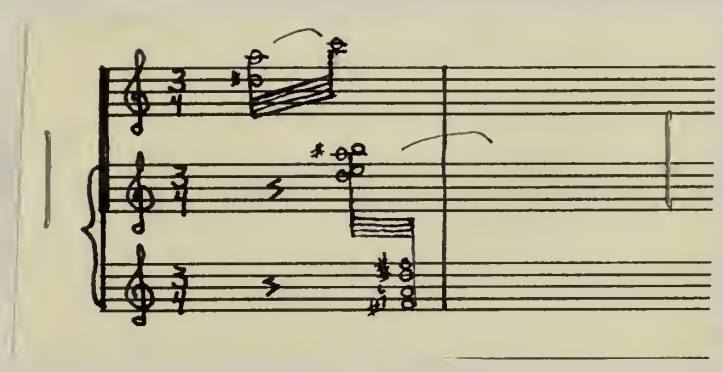
At Bar 178 in the third movement of this quartet, an arpeggio on the tonic of C major acts as a pedal point ghrough four measures. Arpeggios are used by Szymanowski in all his periods of composition, both for solo instruments or accompaniment, and in his orchestrations.

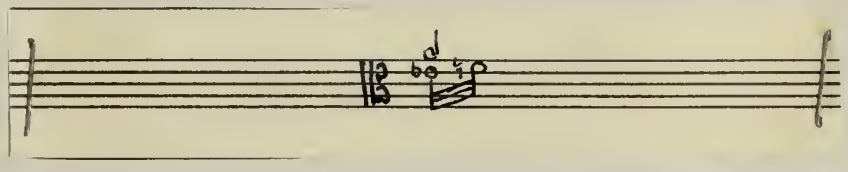
The tremolo is used primarily to increase the density of the music and is either measured or unmeasured. In the Notturno and Tarantella, Opus 28, for violin and piano, at Bar 8 and 9, the following tremolo in both hands of the piano appears. (Example 89).



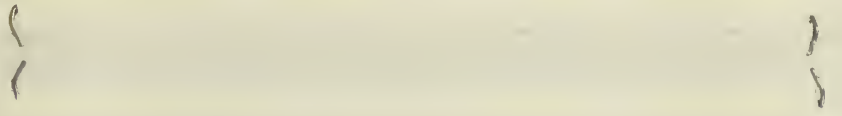
At Bar 25 of the Notturno, a chord tremolo in the piano appears (Example 90).



The interval of the notes in the tremolo is unquestionably dependent upon the colour effect desired. In the first Mythe, tremolos can be found in the piano in seconds, fourths, and octaves, and often act as pedal points in the second Mythe. An interesting effect is obtained when the violin plays a diminished fifth tremolo while the piano plays tremolo chords, as at Bar 52 of the third Mythe (Example 91).

In the First String Quartet, Opus 37, the tremolo, when it does appear, is given to one part only, and it usually forms the harmony with the sustained notes. Tremolos appear in fifths, diminished fifths, or tremolos, with sustained notes, such as at Bar 29 of the first movement in the viola part (Example 92).

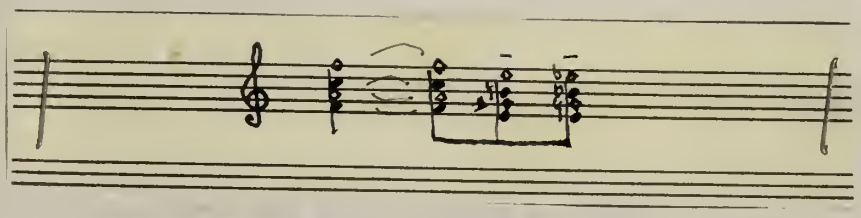


The second movement of this quartet possesses other examples of the tremolo usage. At Bar 47 a measured tremolo appears in the second violin and viola, while the 'cello and the first violin play sustaining notes. Later, a tremolo in fifths in the 'cello forms a pedal point and appears against a sustained trill in the viola,

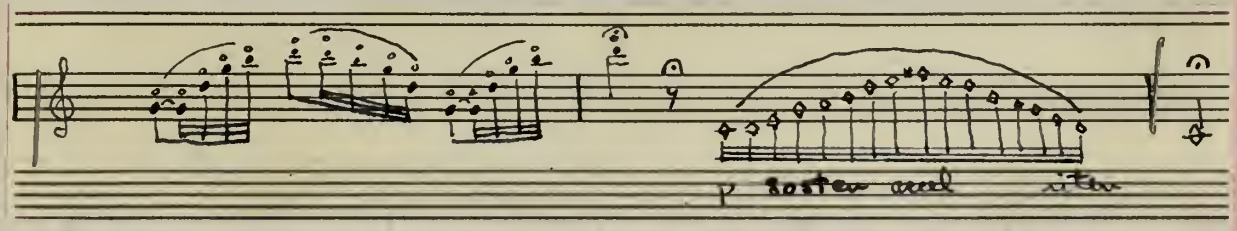


harmonics in the first violin, and a moving passage in the second violin. The Second String Quartet opens with a long tremolo passage in the second violin and viola, and later the 'cello enters with a long flowing melodic line which is taken up by the first violin.

Szymanowski achieves a flute-like melody by writing for the stringed instruments in harmonics. In the first Mythe, artificial harmonics in fifths are played by the violin at Bar 49 (Example 93).



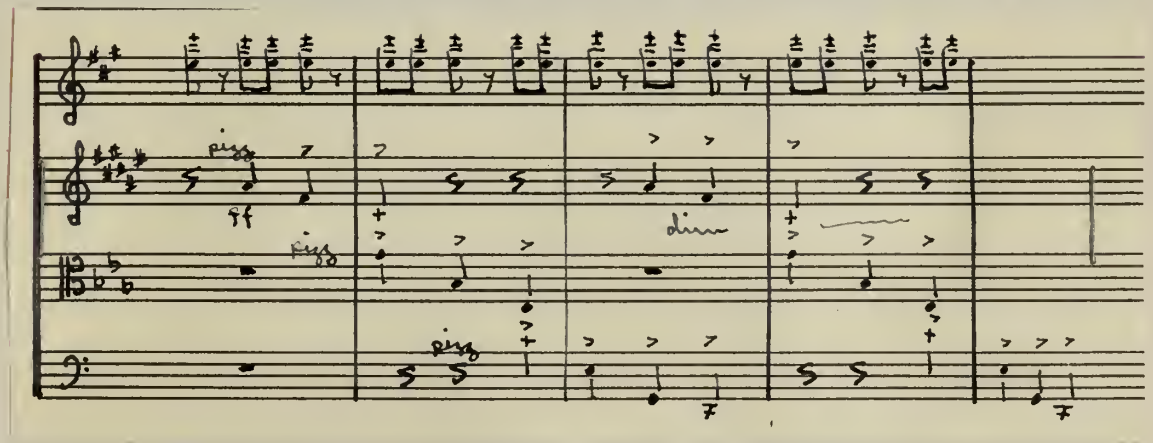
At Bar 55 of the third Mythe, the natural harmonics are played glissando and are supposed to give the effect and impression of a flute (Example 94).

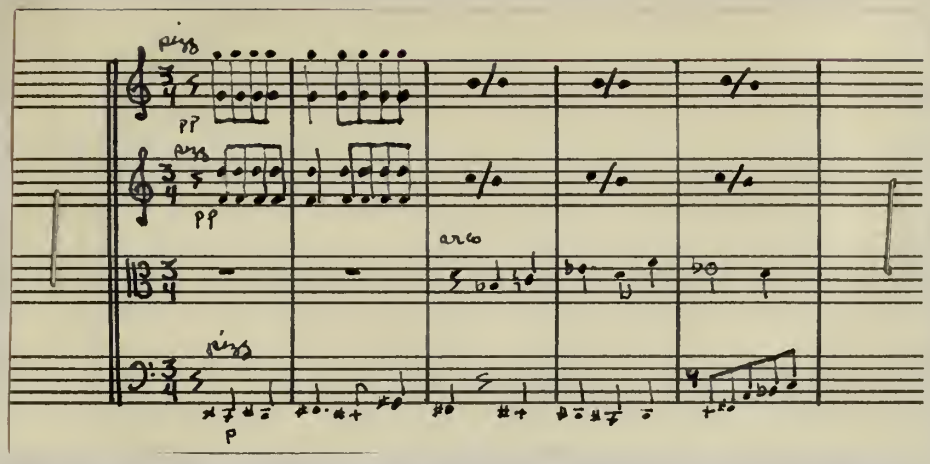


Throughout the third Mythe, both natural and artificial harmonics, harmonic glissandos, sustained harmonics, and harmonic arpeggio passages are used to a great extent and succeed effectively in portraying the mythological "Pan", playing the flute.

The chamber works which fall into his last period contain very few harmonics. There is only a very short passage in the first movement of the Second String Quartet where harmonics appear in the first violin, second violin, and viola, while in the Second Violin

Concerto, there are so few that they are of no importance as far as tone colour is concerned.

String pizzicatos are a special effect which Szymanowski primarily confines to his string quartets. In his Sonata, Opus 9, for violin and piano, only one pizzicato chord is present. There are no pizzicatos in the first and second Mythes, and only a few in the third Mythe which are played by the left hand of the violinist. The same is true of the later works by Szymanowski. However, both string quartets, Opera 37 and 56 contain a great deal of pizzicato writing. In the first movement of Opus 37, the 'cello plays a pizzicato accompaniment and later in the movement, broken chords appear in all four instruments. The second movement contains left hand pizzicatos for the viola and 'cello. Broken chords played pizzicato by the second violin, viola, and 'cello appear at Bar 68 of the third movement as follows for nine measures (Example 95):

The Second String Quartet, Opus 56, contains much pizzicato writing and especially in the second movement. At number 18 of the second movement the following example appears (Example 96):

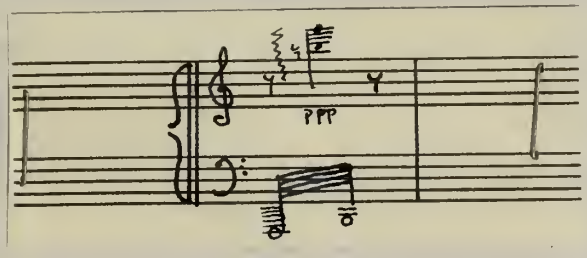


An important feature of texture is the doubling of various tones. A careful analysis of Szymanowski's works (Sonata for Violin and Piano, Opus 9, three Mythes, Opus 30, First String Quartet, Opus 37, La Berceuse, Opus 52, for violin and piano, and the Second String Quartet, Opus 56)which represent compositions of his various periods, shows that he stressed certain doublings. The analysis shows that Szymanowski resorted mostly to the doubling of the octave in all his works. Next in Importance was the doubling of the sixth with the third following. However, in works such as the Mythes, Second String Quartet, and the Second Violin Concerto, the doubling of the fifth becomes important because of the tonal colour produced. This fifth is used as a pedal point in the Second Violin Concerto, primarily to reproduce the drone of the bag-pipes, a characteristic of the Polish mountain folk music. There is practically no doubling of the unison and very little of the fourth, seventh, or the second. Doubling of the unison appears in the first and second violins at Bars 35 and 135 of the first movement of the First String Quartet,

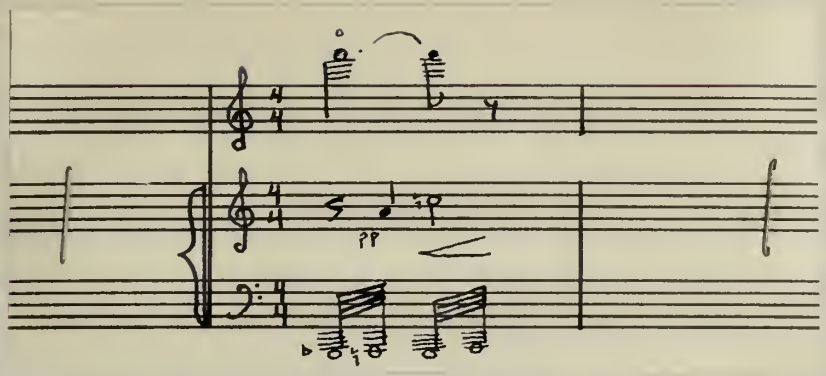
and in three measures of the third movement of this quartet. There is no doubling at the unison in the Mythes. The interval of the second is doubled a few times in the second and third Mythes only. The fourth is doubled in the first movement of the First String Quartet, at Bars 37 and 95 and quite often in the second and third Mythes. Sevenths are rarely doubled except in the second and third Mythes.

The doublings to which Szymanowski resorted were dependent upon the particular colour he wanted to convey. In the Mythes, which depict mythological themes, he utilized fourths and fifths which effectively conveyed the colour of "ars antiqua" and in the Second Violin Concerto, the fifth was used to give the colour of "primitive music".

Szymanowski utilized the violin and piano in their very lowest and their very highest registers. The following example (Example 97) which appears at Bar 137 of the second Mythe in the piano is a good example of this treatment:



Often the violin will be in a very high register and the piano in the very lowest, as in Bar 146 of the third Mythe (Example 98)



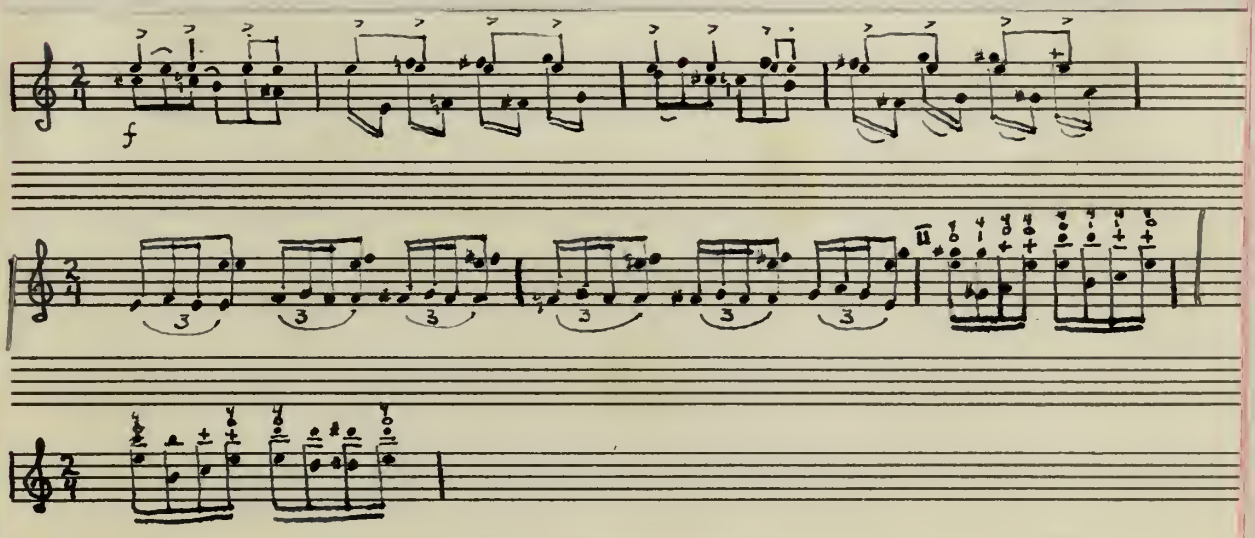
There are times when the violin plays in its lowest register and the piano in a very high register above the violin part, and times when this pattern is reversed.

Szymanowski is very particular about the bowing employed by the string instruments. He specifies explicitly just how any particular passage should be played. This is very essential in reproducing a particular mood or instrumental colour. Two types of bowing which he calls for are "Sul tasto", which requires that the string player play the bow over the strings near the finger board, and the other "Ponticello", which requires the bow to be drawn over the strings near the bridge. These two types of bowing reproduce a particular colour. For example, a tremolo passage played "Sul tasto" gives a subdued and suspended feeling, while a tremolo passage played "Ponticello" gives an effect like the rustling of leaves or the blowing of the wind and produces a feeling of awe. Wagner, in his Act II of Tristan, uses this device.

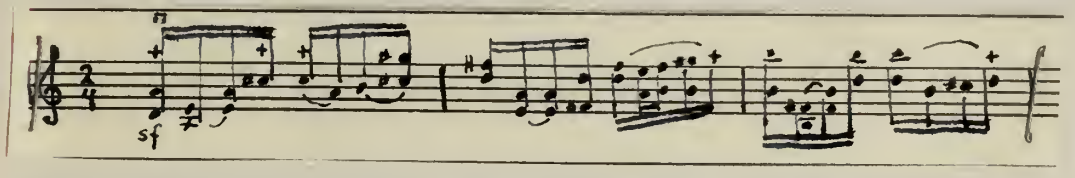
The two violin concertos contain many of the same devices which were used in the Mythes with many brilliant passages in a varied rhythmic pattern. These concertos are probably the most difficult of

all his works to perform.

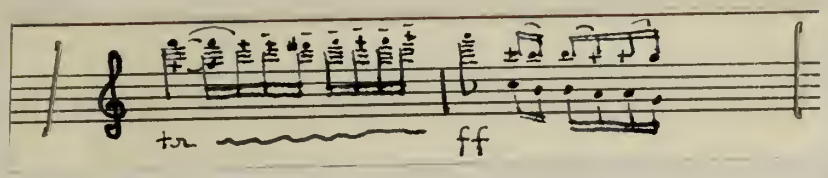
The Second Violin Concerto's solo violin part was worked out in collaboration with Paul Kochanski. The passages stated below will exemplify the command of violin technique required for the execution of this work. In the first movement at Bars 65-72, the following appears (Example 99):



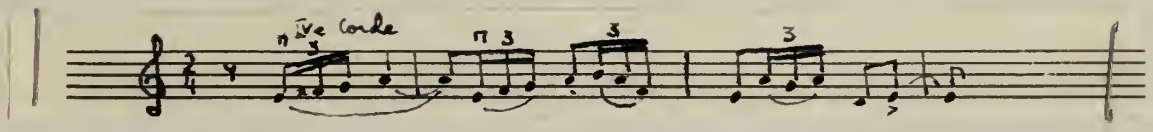
At Bars 129-134, the following passage appears (Example 100).



There are many sudden leaps of an octave which require great exactness and precision of the performer. One of the many sudden leaps is found in the first movement at Bars 142-143 (Example 101).



The Second Violin Concerto has many passages which appear in the high register of the violin on the G string. The one stated in Example 102 opens the "Allegro moderato" section at Bar 376.



The numerous and difficult double stops, sudden leaps of octaves, sevenths, rapid chromatic passages, playing in the high register on all the strings, and complicated rhythmic patterns make this work difficult to play. A true and proper performance could be given only by an outstanding virtuoso.

Most of the violin writing by Szymanowski is difficult and due to the vague beclouded tonal center, the intonation presents quite a problem, especially in sudden skips of fourths, diminished fifths, diminished sevenths, and in the double stops. The rapid arpeggio passages require a firmness and precision in the high register of the instrument. The examples given above were taken from compositions which represent the three periods of his work, and show that he has an unusual knowledge of the instrument and its capabilities.

In addition to the difficult special effects which Szymanowski employed in his string writing, great use was made of specific types of bowing, such as "Sul tasto" and "Ponticello".

It is probably because of the tremendous technique, precision, firmness, and complete command of the instrument required, that his works are not performed more often. During the last few years, works such as the Mythes have been performed by outstanding violinists in this country and abroad. Szymanowski's First Violin Concerto, Opus 35, is now well established and accepted in Europe, and only recently was recorded by "Parlaphone". The soloist is Eugenia Uminska and the orchestra is under the baton of Gregory Fitelberg.

From the examples which have been given in this chapter, one can readily see how Szymanowski obtained the colour or texture that would best express his desired mood. Utilizing the various special effects mentioned, he was able to create a tonal colour that, at times, fills one with awe and apprehension. His earliest works contain a typical romantic texture, but in his second period, and especially in the First String Quartet, First Violin Concerto, Opus 35, and the three Mythes, Opus 30, the unusual harmony coupled with the lyric melodic line and the special effects, such as tremolos, glissandos, pizzicatos, trills, and harmonics, produces a tonal mood which seems to be enveloped with mystery.

CONCLUSION

Szymanowski was able to creat music of lyrical force and to achieve a unique tonal colour which differentiates him from other modern composers of the twentieth century. This achievement was slow in being recognized in his own country and it was not until after his death that he was accepted as one of the greatest Polish composers of this era. Although influenced by such men as Chopin, Scriabin, Strauss, Debussy, and Ravel, he emerged in his last period of composition with a style of his own. True, the influences of the impressionists is present in these works, but his own individuality permeates throughout.

Tonal colour, coupled with lyricism, is the basis of his music. This was attained by the utilization of cluster chords, chordal trills, tremolos, and arpeggios which supported and emphasized the colour produced by the horizontal structure in the compositions. The bitonality and polytonality, inevitable under such circumstances, was never over-prominent and did not dominate the feeling of tonality. To the contrary, they only strengthened the lyricism of his melodic line through tension.

The treatment of the melodic line is indeed an example of brevity of means. The art of utilizing one theme as a basis of "modus operandi" from which whole works were constructed from its modification, is the work of a master. This interrelation between themes gives his works a unity of style and design, and the final

result is a perfectly balanced unit between the horizontal and vertical structure. The horizontal structure, as in the third movement of the First String Quartet, where four different tonalities are utilized, did not produce many harsh sounds but portrayed a colour which heightened the emotional content of the music.

Szymanowski's treatment of form in the two violin concertos is not in the conventional manner. Both are designed to be played without pause between sections. This adds unity through the utilization of certain motifs to which references are made in the melodic Second Violin Concerto, which is one of the best of his last works.

There is a steady progress from Szymanowski's early works to his last. At first, the conventional harmonic and melodic treatment period of German and French Influences. Strauss was Szymanowski's model for orchestration and instrumentation, but the French Impressionists were the ones that he finally turned to. Although Szymanowski's Sonata (1904) for violin and piano is a forerunner of Debussy's similar work (1917) in that it contains many of the impressionistic devices later developed to such an extent by Debussy, it cannot be considered as a prototype of the French composer. With Szymanowski the Romantic element still held a firm position, but, as is well known, the French Impressionists, including Debussy, developed even further away from Romanticism as illustrated in most 19th Century works. His works, such as the Mythes, First String Quartet, and First Violin Concerto, show this influence. However, the lyricism, very emotional, is not subdued in a maze of tonal colour. The romantic element of his

early period is fused with impressionism and the result produced is a unique style of tonal colour which hovers in the clouds of mystery. This style can be called Romantic Impressionism.

Nationalism is a trait which all Poles feel strongly. Consequently, it was inevitable that he would eventually turn his efforts into composing works that would contain the basic characteristics of the nation. The element that impressed him most was the folk music of the Polish mountaineers. Szymanowski's last works all contain these elements of ruggedness, vigorous rhythm, melancholy, and a forceful lyrical line. He managed to portray the "old Poland" music, utilizing the "new" idiom of expression which heightened the emotional content and added force based on a vigorous rhythm.

After searching for a true expression which led him through many phases, he attained it in his last years. These works contain the finest elements of "Romantic Impressionism" coupled with the true Polish spirit. Szymanowski at last had endeared himself to the people and his new idiom of expression was accepted as "art in progress".

LIST OF SZYMANOWSKI'S WORKS

TITLE	OPUS NO.	PUBLISHER
Nine Preludes for piano	1	Universal Edition, Vienna
Six Songs, words by Tetmajer	2	Gebethner & Wolff, Warsaw
Variations for piano in B flat minor	3	A. Piwarski, Inc., Warsaw
Four Etudes for piano	4	Universal Edition, Vienna
Three Fragments from poem by Jan Kasprowicz	5	Gebethner and Wolff, Warsaw
Salome, words by Jan Kasprowicz for soprano and orchestra	6	manuscript
Swan Song for voice and piano, words by Waclaw Berent	7	Universal Edition, Vienna
Sonata for piano in C minor	8	A. Piwarski, Inc., Warsaw
Sonata for violin and piano in D minor	9	Universal Edition, Vienna
Variations on a Folk Theme for piano in B minor	10	Universal Edition, Vienna
Four Songs for voice and piano, words by Tadeusz Micinski	11	Universal Edition, Vienna
Concert Overture for orchestra	12	Universal Edition, Vienna
Five Songs for voice and piano	13	A. Piwarski, Inc., Warsaw
Fantazy for piano	14	A. Piwarski, Inc. Warsaw
First Symphony in F minor	15	manuscript
Trio for piano, violin, and 'cello	16	manuscript (lost)
12 Songs for voice and piano	17	Universal Edition Vienna
Song "Penthesilea" for voice and orchestra, words by S.Wyspianski	18	manuscript
Second Symphony in B flat major	19	Universal Edition Vienna

TITLE	OPUS NO.	PUBLISHER
Six Songs for voice and piano, words by Tadeusz Micinski	20	Gebethner and Wolff, Warsaw
Second Sonata for piano	21	Universal Edition, Vienna
Colourful Songs (5), for voice and piano	22	Universal Edition, Vienna
Romance for violin and piano	23	Universal Edition, Vienna
Love Songs of Hafiz for voice and piano (6 songs)	24	Universal Edition, Vienna
"Hagith" Opera in One Act, libretto by Felix Dorman	25	Universal Edition, Vienna
Five Love Songs of Hafiz plus Nos. 1,4,&5 of Opus 24, for voice and orchestra	26	manuscript with No. 3 only Universal Edition, Vienna
Third Symphony "Song of Night" for tenor solo, mixed chorus and orchestra	27	Universal Edition, Vienna
Notturno and Tarantella for violin and piano	28	Universal Edition, Vienna
Metopes "Three Poems for Piano"	29	Universal Edition, Vienna
Three Mythes for violin and piano	30	Universal Edition, Vienna
Six Songs "Princess from Fairyland" words by Zofia Szymanowski	31	Universal Edition, Vienna
Three Songs for voice and piano, words by D. David	32	manuscript
Twelve Etudes for piano	33	Universal Edition, Vienna
Three Masques for piano	34	Universal Edition, Vienna
First Violin Concerto	35	Universal Edition, Vienna
Third Sonata for piano	36	Universal Edition, Vienna

TITLE	OPUS NO.	PUBLISHER
First String Quartet in C major	37	Universal Edition, Vienna
"Persefona" for alto solo with female chorus and orchestra	37b	Universal Edition, Vienna
"Agawa" for alto solo, female chorus, and orchestra	38	manuscript
Three Paganini Caprices for violin and piano	40	Universal Edition, Vienna
Four Songs for voice and piano, words by R. Tagore	41	Universal Edition, Vienna
Six Songs "Mad Muezzin" for soprano and piano, words by J. Iwaszkiewicz	42	Universal Edition Vienna
"Mandragora", ballet to Molier's comedy	43	manuscript
Two Basque Songs	44	manuscript (lost)
"King Roger", opera in three acts, libretto by J. Iwaszkiewicz and K. Szymanowski	46	Universal Edition, Vienna
"Slopiewnie" five songs for voice and piano, words by J. Tuwim	46b	Universal Edition, Vienna
Three Lullabies for voice and piano, words by J. Iwaszkiewicz	48	Universal Edition, Vienna
"Children's Rhymes", 20 songs for children, words by K. Illakowiez for voice and piano	49	Universal Edition, Vienna
Twenty Mazurkas for piano	50	Universal Edition, Vienna
Music to five act drama "Prince Potemkin" by Micinski	51	manuscript
"La Berceuse d'Aitacho Enia" for violin and piano	52	Universal Edition, Vienna
"Stabat Mater" for solo voices, mixed chorus, and orchestra	53	Universal Edition, Vienna

TITLE	OPUS NO.	PUBLISHER
Five Songs, words by James Joyce	54	manuscript
"Harnasie", ballet-pantomine in three scenes	55	Max Eschig, Paris
Second String Quartet	56	Universal Edition, Vienna
"Veni Creator", for soprano, mixed chorus, orchestra and organ Text by S. Wyspianski	57	manuscript
Twelve Songs "Kurpiowskie", for voice and piano	58	Towarzystwo Wydawnicze Muzyki Polskiej, Krakow, Poland
Two fragments of "Litany" for soprano, female chorus, and orchestra	59	manuscript
Fourth Symphony (Symphony Concertante) for piano and orchestra	60	Max Eschig, Paris
Second Violin Concerto	61	Max Eschig, Paris
Two Mazurkas for piano	62	Max Eschig, Paris

Works without Opus numbers

"Lottery for Husbands", operetta in three acts, words by J. Krzewinski	manuscript
Preludium and Fugue for piano	Polskie Wydawnictwo Muzyczne Krakow, Poland
Polish Songs for piano	Gebethner & Wolff, Warsaw
Four Polish Dances for piano; Polonez, Krakowiak, Oberek, Mazurek	Oxford University Press, London
Vocal Etude for voice and piano	Alphonse Leduc
Six Songs "Kurpiowskie" for mixed chorus	Wielkopolski Zwiazek Kol Spiewaczych

TITLE	OPUS NO.	PUBLISHER
"Hanka", song for voice and piano		Komitet Obchodu Dziesieciolecia Odrodzenia Polski; also "Muzyka", a monthly No. 1-2,1938
The Disappointed Soldier, song for voice and piano		manuscript
Song "Falling Leaves", for voice and piano		manuscript

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